Study Unit

Walls

Walls can be considered the supporting member in the ensemble of a room decor. Not only do walls support the ceiling, they also provide the largest area of decorating expanse for an interior decorator. Deciding what to put on the walls—paint, paper, stone, wood, or mirrors—can enhance or detract from a decorating scheme.

In this study unit, you'll learn what wall treatments are best for which decor and how to properly install a wide variety of wall treatments. You'll also learn how to draw detailed plans of walls called *elevations.* Combined with the floor plan, these elevations will help you provide clients with a clear image of their finished room plans.

When you complete this study unit, you'll be able to

- Distinguish between various architectural features of walls and use them in decorating
- Use color, texture, and patterns on walls to create specific decorating effects
- Identify and use a wide variety of wallcoverings
- Prepare accurate scaled elevations and floor plans

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Color is an extremely integral part of interior decorating. Therefore, as you work through your program, be sure to study the photos and illustrations in their color format, available as PDFs. To access the PDFs, log on to the Penn Foster Web site and click on **My Courses.** Then, click on the open-book icon next to the unit you're studying.

Walls

ALL ABOUT WALLS

Since walls constitute the largest area of a room, you should give careful consideration to their function and treatment. The overall question usually is “Will the walls be treated as background, or will the walls stand out?” For most situations, walls should be treated as background, designed to enhance the rest of the decor.

Think about how brightly the diamonds sparkle in a jeweler’s display case. Part of this sparkle is caused by the lighting, but of equal importance is the dark, soft, velvet background against which the diamonds are placed. The background enhances the brightness and fire of the diamonds. So must the background of a room enhance the objects in the room.

However, just because walls enhance the rest of the decor doesn’t mean that they should be dull or drab. On the contrary, they should provide an interesting background, but one that unites the various items in the room. Such a background enhances and integrates the floors, the furniture, and the accessories (Figure 1). The walls must blend with and complement other colors and patterns in the room.

FIGURE 1—Although the wallcovering in this room is patterned, it blends well with the subtle pattern in the draperies and with the delicate pattern on the tablecloth.

Walls as Decorative Elements

Occasionally walls serve as the major decorative element in a room. Such treatments should usually be reserved for rooms that are used for only short periods of time, such as the entry and the dining room. Otherwise, people may tire of the strong impact created by the walls.

Architectural Features of Walls

Certain distinguishing characteristics make each wall different from another. If you're decorating a room in which the existing wall is plain, adding some of these features can lend it character.

Moldings

A *molding* is an ornamental strip of wood that protrudes from a ceiling or wall surface. Wood moldings in many shapes and patterns may be used on various parts of the wall. Figure 2 shows just a few samples of the hundreds of different types of molding available to interior decorators and their clients.

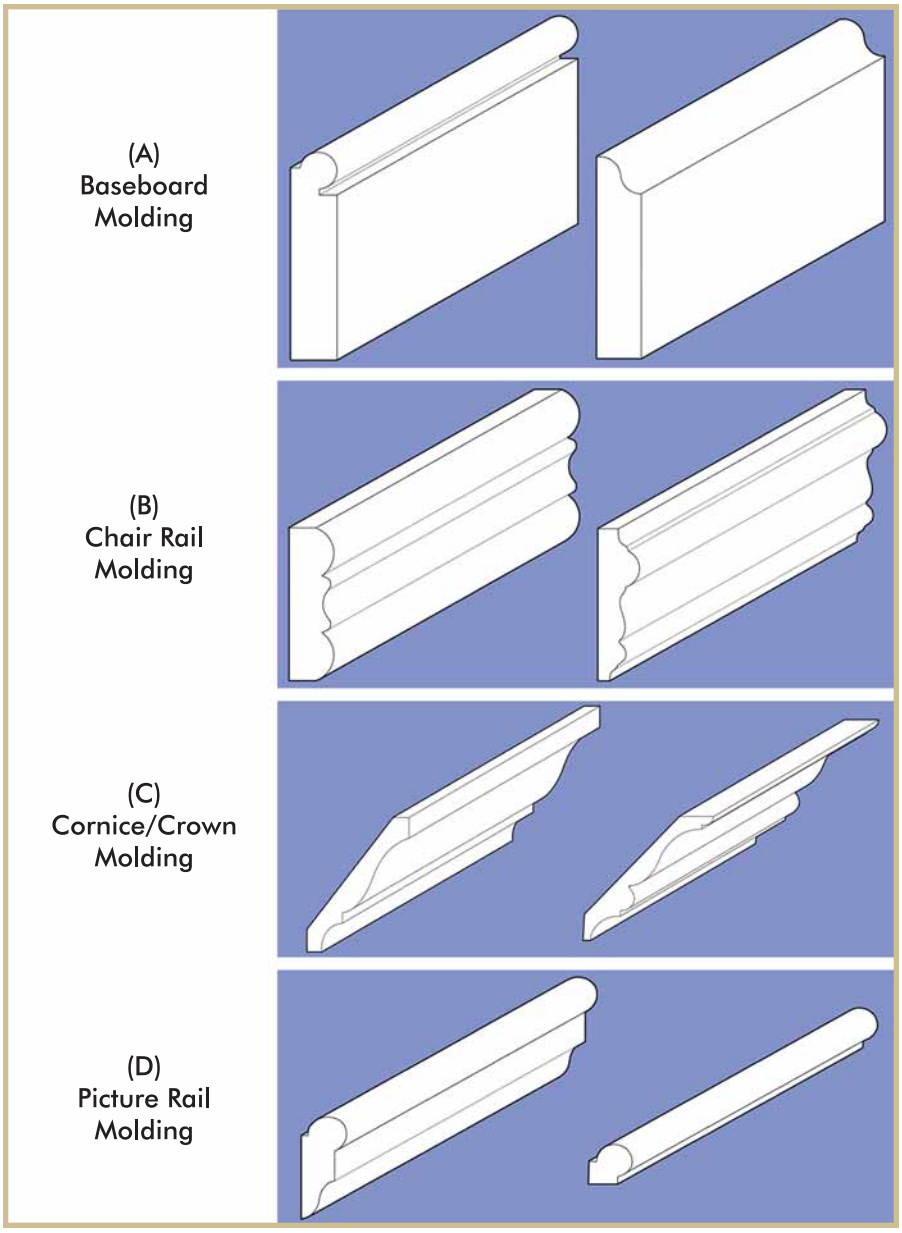


FIGURE 2—Shown here are several styles of moldings that can be used to provide interest to walls.

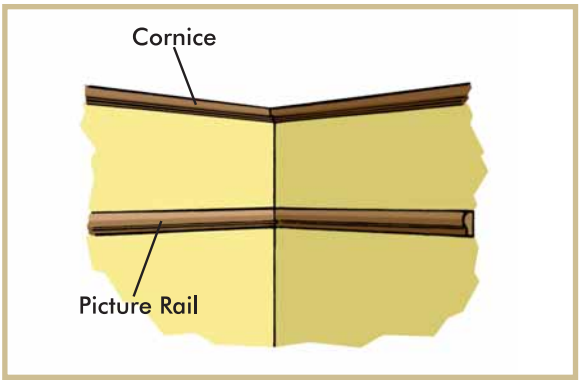


FIGURE 3—A picture rail is usually hung approximately 12 in. from the ceiling. Using this type of molding protects walls from being marred by holes from picture hooks.

Molding used at the bottom of a wall is called *baseboard.* It protects the wallcovering from scuffing from shoes and by splatters of floor-cleaning materials. A *cornice* (KOR-nis), or *crown molding,* covers the seam where the wall meets the ceiling. Sometimes a piece of molding called a *picture rail* is attached about 12 in. (inches) below the cornice (Figure 3). This rail is used for hanging pictures without putting holes into the wallcovering. In older homes, pictures were hung from the picture rail with large curved hooks and picture wire.

Molding attached partway up a wall is called a *chair rail.* The chair rail was originally designed to keep chairs from damaging the wall. The area from the bottom of the baseboard to the top of the chair rail is called the *dado* (DAY-doe), as shown in Figure 4. The dado may be painted or paneled. In classical styles, it's usually paneled with a

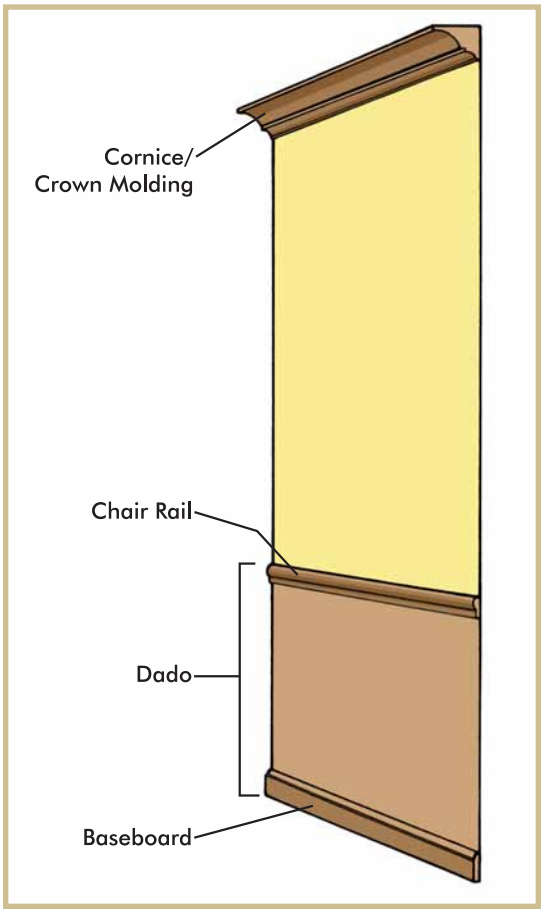


FIGURE 4—The dado is the area on a wall between the baseboard and the chair rail.

baseboard and *cap molding.* Cap molding is similar to a chair rail, but it has a small section cut out of the back to fit over the paneling (Figure 5). The dado is usually designed to contrast with the upper portion of the wall, which may be papered or painted.

Molding strips traditionally had an S-like profile called the *cyma* (SIGH-muh) or *ogee* (O-jee).

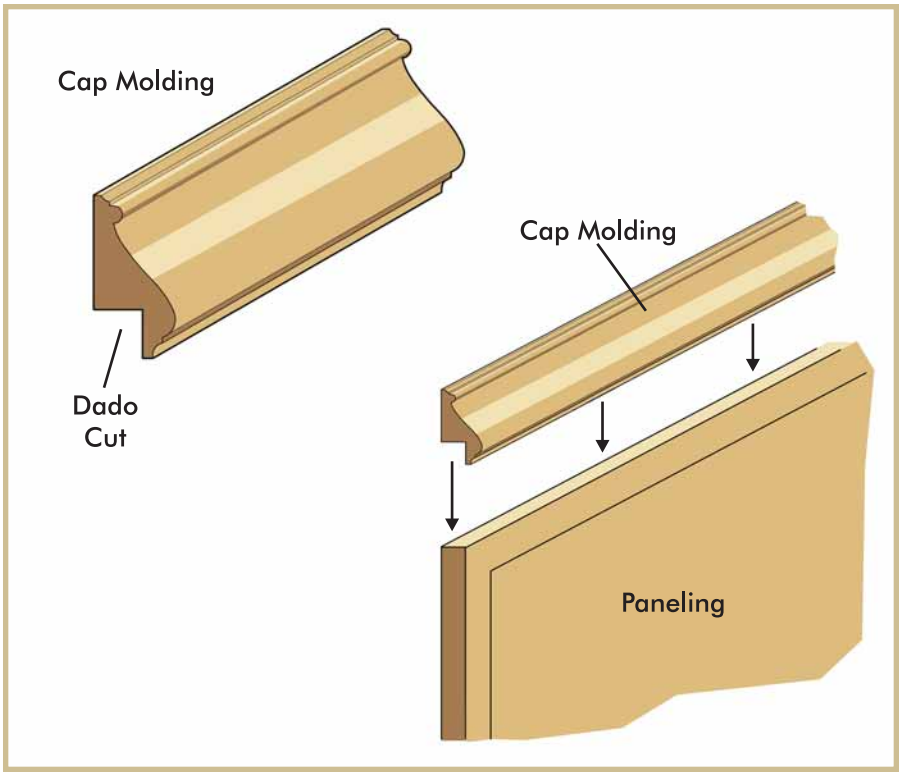


FIGURE 5—When the dado is paneled, it's usually topped with cap molding. This type of molding has a small section cut out so the molding fits over the paneling.

Doors

Doors are an important part of the decor of any room. If a room is well designed, the style of its doors will be in keeping with the other architectural features in the room. If the doors in a room don't match the style of other architectural features, you should replace them (if the budget allows), disguise them (by paneling over the existing doors), or minimize their impact by painting them to match the walls.

The important parts of a door are the *rails* and *stiles* (Figure 6). A rail is a horizontal strip that separates panels in doors; a stile is a vertical strip that separates panels. In addition, door openings are usually framed with molding, called *door casings* (Figure 7). The door casings in a room should match the style of the doors and any other features in the room.

FIGURE 6—Doors are an important architectural feature in any room.

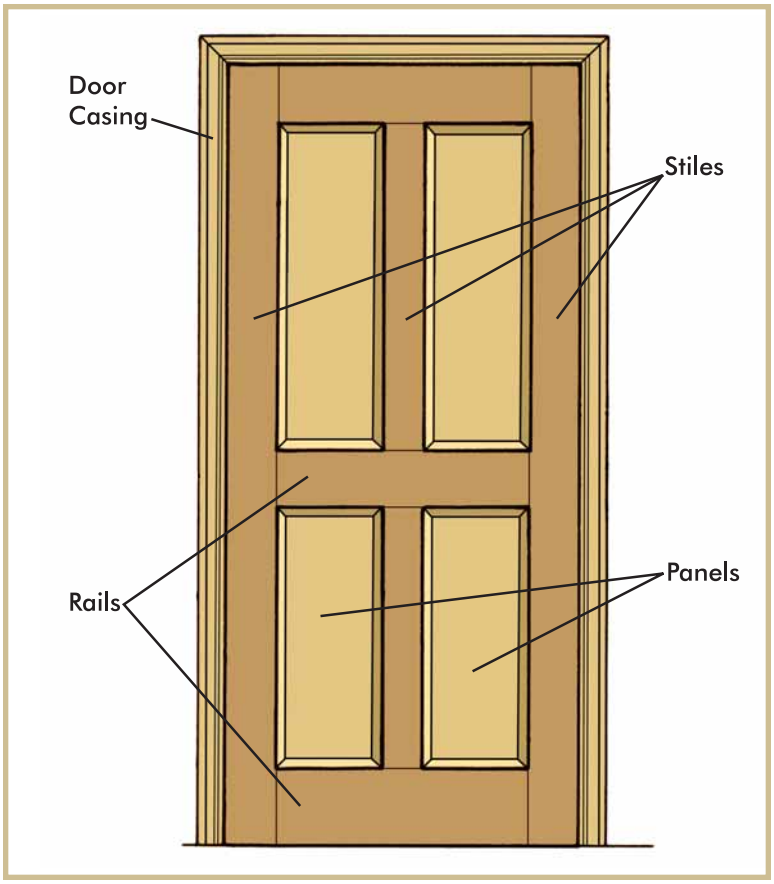


FIGURE 7—The door casings in this hallway are important architectural features.

Like any other part of interior decorating, doors are available in a variety of different styles. Of course, the style of the door should match the style of other architectural features and the style of furniture. A variety of different door styles is illustrated in Figure 8.

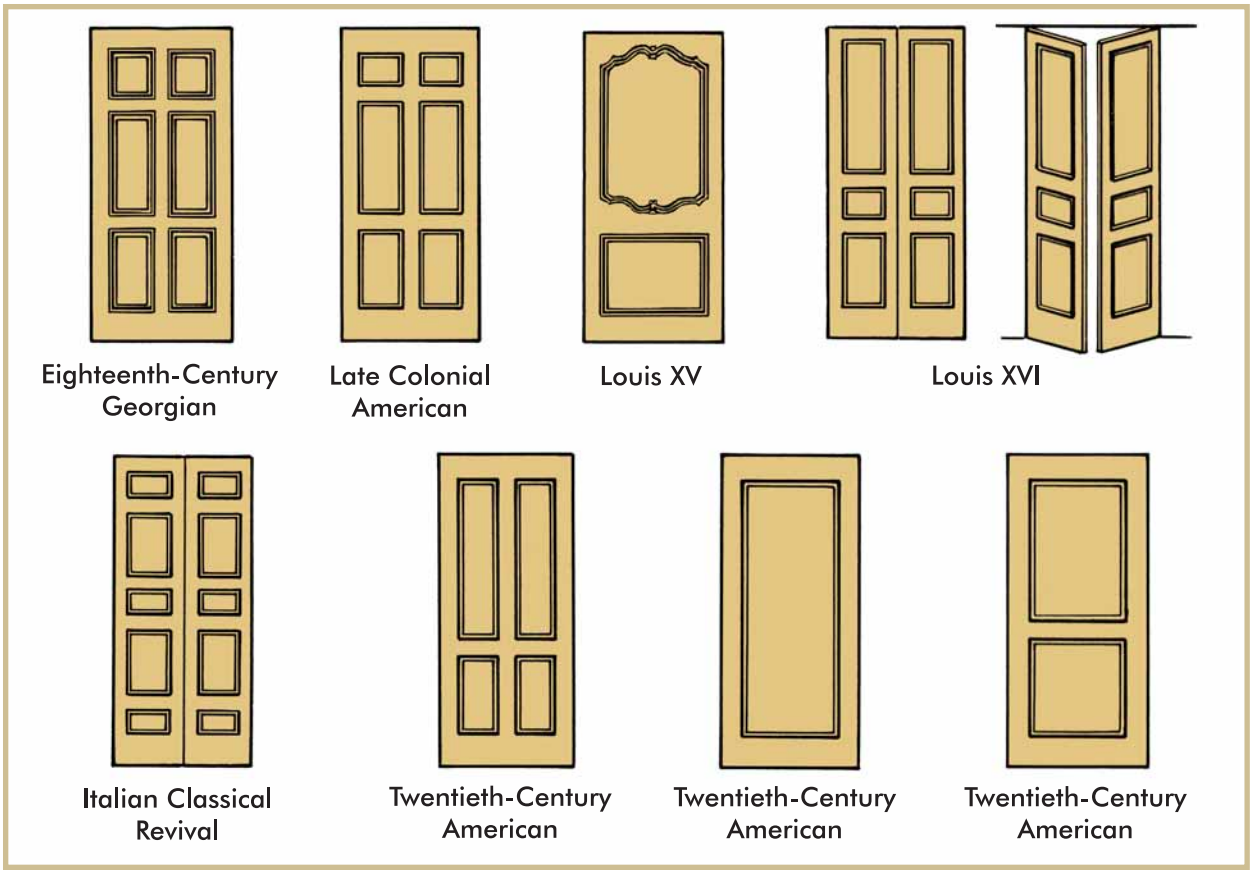


FIGURE 8—Like other elements of interior decorating, doors come in a variety of styles. Make sure the doors in a room match the style of other architectural features.

Fireplaces

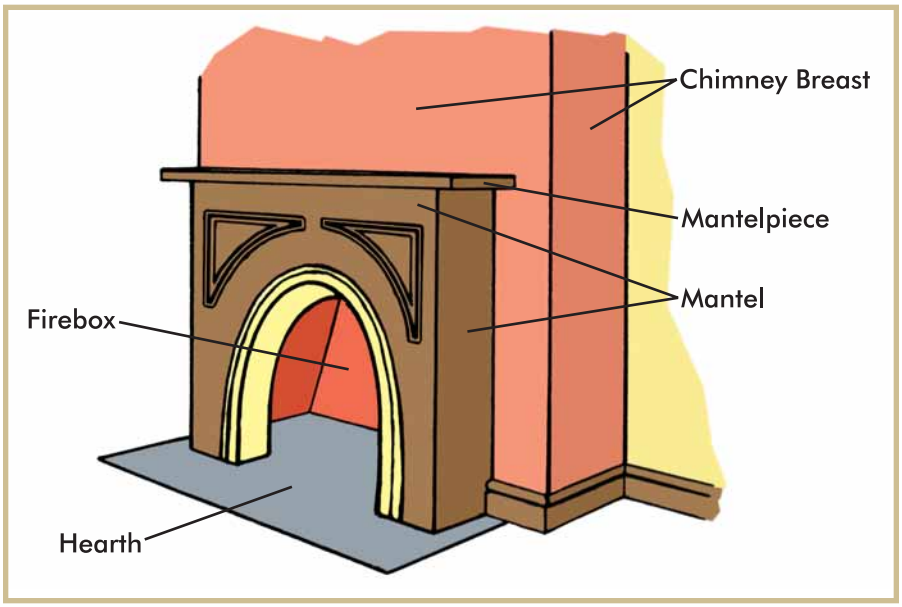
Fireplaces of one sort or another have accompanied humankind's progress through the centuries. They make a natural decorative focal point for a room. A crackling wood fire adds cheer to any room, and the fireplace itself adds character and individuality (Figure 9).

FIGURE 9—A fireplace adds cheer and warmth to a room.

Fireplaces come in a wide variety of styles from traditional to contemporary. Since a fireplace is a dominant architectural feature, you must carefully consider it in any decorating plan.

Figure 10 illustrates the important parts of a fireplace. The *mantel* is the stone, brick, or wood facing of a fireplace with a shelf on top. This shelf, or *mantelpiece,* is often used for displaying decorative objects.

FIGURE 10—Parts of a Fireplace



The fireplace is an important element in any room. Therefore, if an existing fireplace style is incompatible with the planned new decor, the decorating budget should include allowance for refacing the fireplace to suit the new decor. If the client's budget doesn't allow for such a change, it's wiser to plan a decorating scheme that does fit in with this major architectural feature.

If a client wishes to add a fireplace to an existing room, you might suggest a ventless gas or electric fireplace. Either of these can be added easily to any room today.

Changing Architectural Character

The architectural elements just discussed—moldings, doors, and fireplaces—work together to create the architectural character of a room. For example, suppose a room includes no baseboards, dadoes, and cornices, and the doors and windows have plain trim or no trim at all. In decorating such a room, you would probably select furnishings with a contemporary feeling.

On the other hand, suppose the walls have a baseboard, a chair rail, and other moldings. In this room, a more traditional decor would be suitable. Remember, however, that moldings can be added or removed to make the walls compatible with the preferred style of decor.

Always take a long look at the architectural features—or lack of them—before you begin planning a new decor. Decide which features are assets and which are liabilities. Plan to emphasize the assets and play down the liabilities. Now, let's consider some of the ways in which you can do so.

Woodwork

To emphasize handsome moldings and woodwork, you can paint them a color that contrasts with the color of the walls, as shown in Figure 11. As an alternative, you can make them stand out by having them stripped of paint and then varnished so that the wood's natural color and grain shine through. This recommendation is practical only if the wood is in good condition. To deemphasize moldings and woodwork,

paint them the same color as the walls. In either case—whether you trying to emphasize or deemphasize the woodwork—make sure you use the same treatment on the doors too.

FIGURE 11—Highlighted woodwork and balanced colors can be achieved with paint. (Photography courtesy of Drexel Heritage Furnishings)

Ceilings

For a room that's well proportioned, the typical balance of color calls for walls that are lighter than the floor and darker than the ceiling, as shown in Figure 12. In this room, notice that the walls are somewhat lighter than the carpeting but somewhat darker than the solid cream ceiling.

FIGURE 12—The colors in this room become lighter as the eye goes up. The carpeting is a dark tan, the walls are cream with green patterns, and the ceiling is solid cream.

If a ceiling seems too low in relation to the other dimensions of a room, paint it a lighter color than the walls. Since light colors seem to expand or fall away and dark colors draw inward and come closer, the light color on the ceiling will make it seem higher.

Another way to achieve height is to run the wall color a short distance onto the ceiling. This solution is especially easy if the walls and ceiling are joined by a curve.

A *gabled ceiling* (Figure 13) slopes up from each wall and meets at a peak. This type of ceiling leads the eye upward to its peak and emphasizes height. It gives the illusion that the ceiling is higher than it is.

FIGURE 13—Gabled Ceiling

Horizontal beams in a ceiling tend to make a ceiling appear lower, especially if they have a wood finish or are painted a dark color. The ceiling in the room in Figure 14 seems to be lower than it actually is. The cross beams, in a wood finish, create this effect.

FIGURE 14—Although this room is bright, the cross beams in the ceiling give it a cozy feeling by making the ceilings appear low.

Perhaps the proportions of a room are good, but you wish to achieve an effect of either formality or coziness. A high ceiling, or the illusion of one, lends dignity and formality to a room. To achieve that illusion, you may decide to paint the ceiling either white or a very light color. If the ceiling is already high, the light color will enhance the height; if the ceiling is low, the lightness will give the appearance of height.

On the other hand, a ceiling that appears low creates a cozy, informal mood. If that mood is desired, you may suggest adding horizontal beams if they fit in with the decor in the room. You can also make the ceiling slightly darker than the walls by using paint or wood. The texture of wood will also give the effect of a lower ceiling.

If a room seems well proportioned when comparing the height with the length and width, you'll probably want to retain those proportions when selecting the color scheme. In such a case, you may paint the ceiling the same color as the walls or a slightly lighter shade. As already mentioned, in a painted room, walls are traditionally painted a lighter color than the floor covering, and the ceiling is painted a lighter color than the walls.

Architectural Defects

Other features in walls may be treated in the same way as moldings—using color to make them stand out or disappear. An unattractive jog in a wall or an exposed pipe could be painted the same color as the walls to make it "disappear." For example, look at the photograph in Figure 15. The pipes coming out of the floor on the left wall have been painted white to blend in with the wall. In addition, however, the pipes have been connected to a towel rack to make them less obvious.

FIGURE 15—The exposed pipes in this bathroom have been painted white to help them blend in with the color of the wall.

Another problem you may encounter is a *tunnel effect,* which often occurs in a home with an unpleasantly long, dark, and narrow hallway. To counteract this effect, use a light color on the long walls with a bright or dark color on the far wall. This technique makes the walls appear farther apart and brings the brightly painted "end of the tunnel" closer into the room, as shown in Figure 16.

If a wall appears exceptionally narrow, you can cover it in horizontal stripes to make it appear wider. Similarly, you can make a wall seem higher by using vertical stripes on the wall. Figure 17 illustrates the effect stripes have on the appearance of a wall.

Plain, architecturally uninteresting walls in a room where a traditional decor is wanted can be remedied by using panels of fabric framed by wooden molding. The fabric transforms the plain walls into a suitable background for traditional decor.

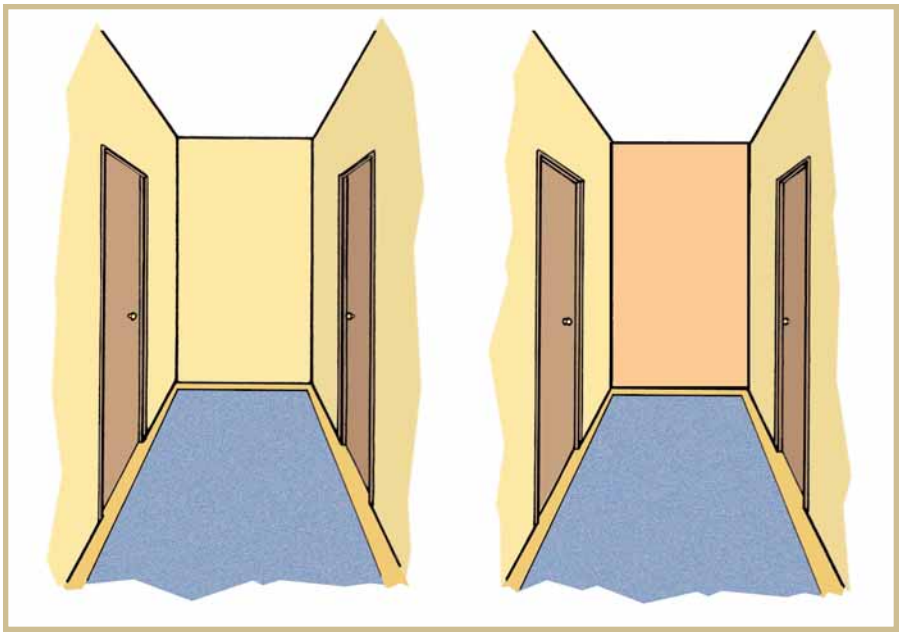


FIGURE 16—Applying a darker paint to the far end of an extremely long hallway makes the wall appear closer.

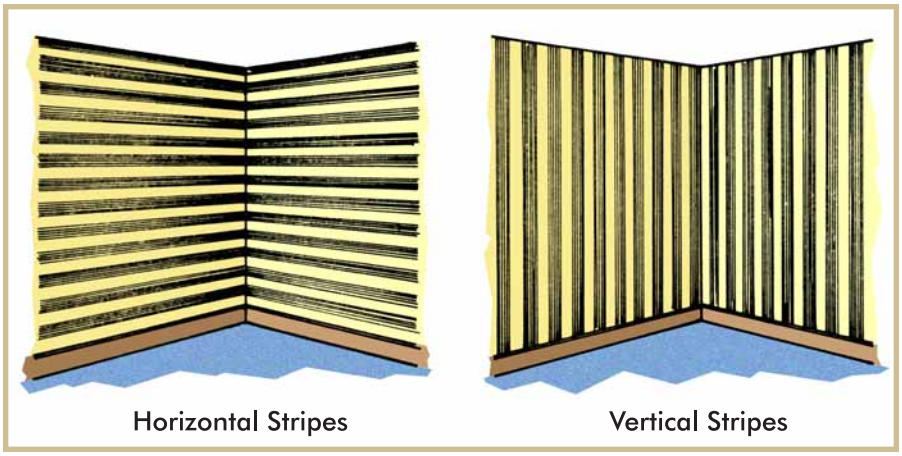


FIGURE 17—Horizontal stripes make a wall seem wider; vertical stripes make it seem higher.

Designing with Patterns

Until you've acquired some experience as a decorator, you should use patterns with restraint—on walls as well as on other elements in a decor. Interior decorating magazines often show a profusion of patterns and designs in one room. A patterned wallcovering is shown behind a patterned sofa with patterned throw pillows, all set against a patterned rug. A pair of patterned side chairs is thrown in for good measure. Each pattern is different from the others, although related perhaps by similar colors. Such a multipatterned effect must be very carefully selected to be successful. Even when it's properly done, a multipatterned room has a limited appeal.

Some people love a lot of pattern and would enjoy such a room. Most people, however, find a heavily patterned room disturbing and hard to endure for a long time.

For example, study the room in Figure 18. The room includes at least seven different patterns (three in the throw pillows, one on the sofa, one on the chairs, one in the drapes, and one in the rug). Although the room is tastefully decorated, people who live in this home may quickly grow tired of it.

FIGURE 18—Using multiple patterns in one room can be a difficult task. Until you have experience in decorating, you should avoid mixing too many patterns in the decor of one room. In addition, you may wish to caution your clients against incorporating a number of prints in one room. They may soon grow tired of the effect.

When you're decorating a room in which more than one pattern or design is to be used, be sure to consider how the varying patterns will affect each other—and the occupants of the room. What looks great in a photograph may be difficult to live with. Too much of one single pattern in one room can also be a problem. A monotonous feeling may result. However, a room with many different patterns can create a sense of suffocation.

Mixing Patterns

If you wish to use more than one pattern in a room, follow these few commonsense rules:

1. Make one pattern dominant. Choose other patterns that are related to the dominant pattern in size, color, and texture.
2. If possible, use coordinated wallpapers and fabrics that have been designed and planned by the manufacturer. Such coordinated coverings are meant to be used together even though the wallpaper may vary slightly from the sofa fabric.
3. Try to separate patterns by injecting solid-colored areas between them. For example, if the walls are patterned, use a solid-colored fabric on the sofa against the wall. A related pattern may be used in throw pillows on the sofa. A third pattern may be used for the rug if a plain baseboard or dado separates the patterned rug from the patterned wallpaper. Prints may even be used as wall decor on a patterned wall if they're matted with plain mats to separate them from the patterned wallpaper.
4. Maintain the same degree of formality or informality in all patterns used in the same room. This rule is one of those matters of consistency that we've discussed. A plaid fabric, for example, is informal. It wouldn't go with formal wallpaper.

These are rules to guide you until you gain experience. Once your eye is trained, you'll know instinctively what patterns blend with each other, and you'll understand how you can occasionally break a rule with successful results rather than unprofessional disaster.

Color Schemes from Patterned Walls

Most wallcoverings have colors that are very well coordinated. They blend well with each other and complement the design. They've been created by artists whose sense of color is highly developed. Therefore, you may find it helpful to use a well-chosen wallpaper as the inspiration for a room's entire color scheme and decorating plan. Figure 19 pictures a child's

bedroom with a color scheme based on its wallcovering. The paper has a faint pattern in a purplish pink. The room itself includes elements of light pink, dark pink, and purple.

FIGURE 19—The color scheme in this room was created from the wallcovering. (Reprinted with permission from Lexington Furniture Industries)

If the wallpaper is selected first, the remainder of the room should be coordinated to the wallpaper. The woodwork, or trim, is normally painted the background color of the wallpaper. If that color is too dark or too bright, match another more appropriate color from the design. To choose colors for the sofa, draperies, floor covering, and accessories, look at the proportions of the colors in the wallpaper design. The lighter, softer colors are usually found in larger quantities than the sharp, bright, dark colors. Use those same proportions in your room design. Since the floor is the next-largest area, after the walls, the floor should be one of the softer colors. The draperies and sofa come next, smaller in area than the floor. The next-brightest colors can be used on

these. Finally, the strongest, brightest colors should be used in the small accents as sofa throw pillows, vases, lamps, and other small accessories.

A color scheme based on wallpaper will invariably work well if you remember this simple principle: The smaller the area, the brighter or darker the color may be; the larger the area, the softer and lighter the color.

Factors in Choosing a Wallcovering

When you select your first wallcovering, you'll discover the great variety available. However, the choice of wallcovering is usually limited by the budget, the condition of the walls, the specific decorating needs, and the client's particular preferences in color and pattern. Your skill and knowledge as a decorator is the most important element in guiding a client to the right wallcovering for a job.

Practice Exercise 1

Often, a client will describe to you the room he or she wants to have. Or the client may sit in your office and describe the room as it is now. Therefore, you must learn how to *visualize* (see things in your mind's eye) clearly.

Note: Do not submit your answers to these exercises. They're for your benefit only.

As a decorator, you need to be able to visualize entire decorating schemes in detail, time after time. This skill is one you can develop with practice. From time to time, we'll provide you with exercises like the following ones to help you learn how to visualize.

There's no right or wrong answer to these exercises; only you will know how well you "see" the rooms described. It may be difficult, at first, to retain all of the detail in your mind's eye at once. However, like any other skill, your ability to visualize room decor will improves with practice.

The following two exercises present descriptions of two different bedrooms. As you read the descriptions, try to imagine the room decors as clearly as if you were actually standing in the rooms.

Exercise 1

This bedroom is decorated completely in neutral tones of cream and tan. The walls are a light creamy yellow, and the ceiling is almost white. The walls have nothing hung on them. The bed is a simple iron bed painted in cream. On the bed is a cream-colored spread. The bed has no throw pillows. On each side of the bed is a circular end table of natural wicker. On each table is a simple lamp with a slender wooden base and a cream cone-shaped lamp shade. On the far side of the bed is a simple wooden chair with an oval open back. The light tan carpeting is relatively plain and smooth.

Turn to the Practice Exercise Answers at the end of this study unit to see a photo of this room. If the picture you formed in your mind is quite different from the photo, read the description again until you can see it more clearly. Remember that when your clients are describing rooms in their homes, they're doing it from memory and may omit something. At times like these, be sure to ask questions to clarify what your clients are saying.

Before going on to Exercise 2, think about what you might like to change in this room to give it a little more life. Think specifically about the walls. Would you paint them a different color? Would you suggest using wallpaper? Would you add a mirror to one of the walls? In the next section of this study unit, you'll examine some of these possibilities.

Exercise 2

Here's another exercise to help you develop your ability to visualize room decor.

Imagine a child's bedroom. The ceiling is white, and the floor is carpeted in a light blue. The walls have white wainscoting on the bottom and white wallpaper with light blue flowers on the top. Along the left wall is a fireplace with a white mantlepiece. Above the fireplace is a large nearly square mirror, framed in white with a triangular shape above it. Next to the fireplace is a closet that's juts out from the wall. The door on the closet is painted white. Along the next wall is a large window that stretches from floor to ceiling. The material in the drapes has the same print as the wallpaper. In front of the

closet is a white wicker rocking chair. On the chair is a small comforter in light blue and white. The bed is along the right-hand wall. It has white sheets with a light blue and white comforter.

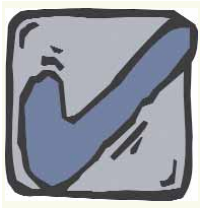
Before looking at the photo of this room, read the description of the room again and try to get a clear picture of what it looks like. Then, turn to the Practice Exercise Answers at the end of this study unit to see how well you did.

Exercise 3

Ask a friend or relative to help you with this exercise. Have your helper find a picture of a room in any book or magazine. Tell the person to describe the room to you. When the person is finished, look at the picture to see how well you did.

This exercise is especially important since you'll often be hearing verbal descriptions of rooms from your clients.

In the next section of this study unit, you'll study different types of wallcoverings, including wallpaper, paint types, mirrors, paneling, and other types of materials you can use to decorate walls. Before going on to that material, please complete *Self-Check 1.*



Self-Check 1

At the end of each section of *Walls,* you'll be asked to pause and check your understanding of what you've just read by completing a "Self-Check" exercise. Answering these questions will help you review what you've studied so far. Please complete *Self-Check 1* now.

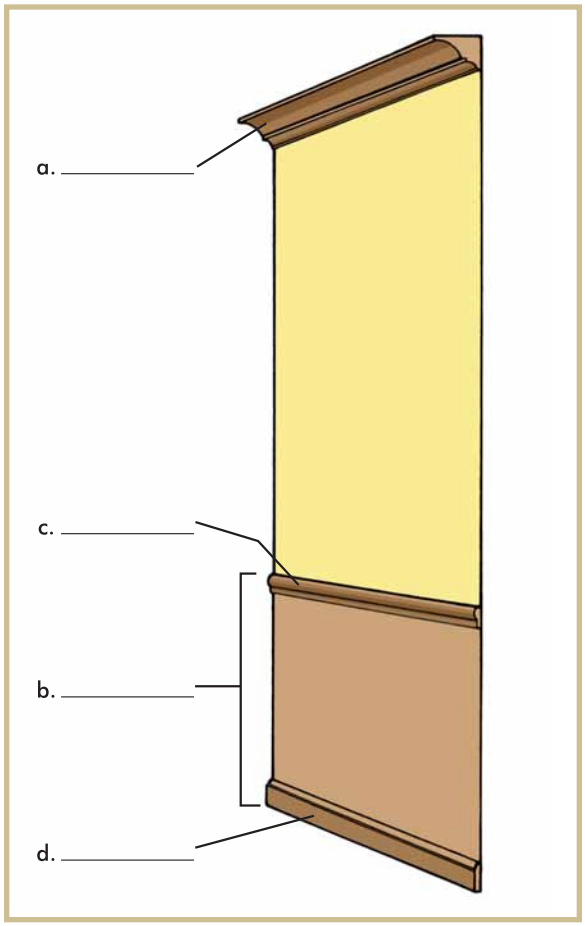
1. Name the four parts of wall trim represented in the figure below.

   a. _____

   b. _____

   c. _____

   d. _____



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Self-Check 1

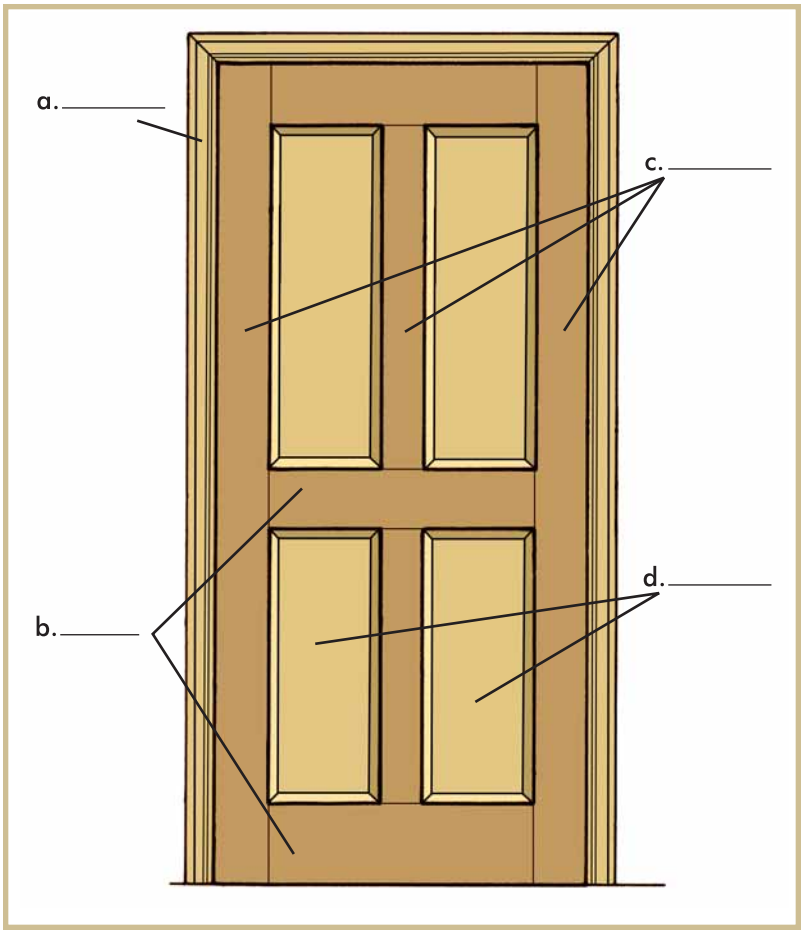
2. Name the four parts of the door represented in the figure below.

a. _____

b. _____

c. _____

d. _____



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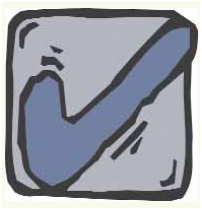


Self-Check 1

3. Solve the following decorating problems:

   a. A ceiling is too high.

   _____

   b. A hallway is long and very narrow.

   _____

   c. The walls should look taller.

   _____

4. If the room you're decorating has particularly interesting moldings and door casings, what can you do to make these features stand out?

   _____

   _____

5. What is a simple way to unify the rooms of a home when each room is a different color?

   _____

   _____

Check your answers with those on page 91.

WALLCOVERINGS

What Is a Wallcovering?

A *wallcovering* isn't just paint or wallpapers, although people generally think of those first. Wallcoverings also include wood panels, fabric wallcoverings, and even upholstered walls! Anything that can be used to cover a wall is a wallcovering.

Every wall probably has one best wallcovering. Finding it depends on knowing what's available, how to use it, and what the particular decorating job calls for. So let's take a look now at the various wallcoverings available and how they're used.

Wallpaper

The popularity of wallpaper has moved in cycles. Vast improvements in the characteristics of wallpaper have made it a more durable choice.

The term *wallpaper* has come to mean not only wallcoverings made of paper, but also wallcoverings that are made of other materials. You may hear the terms *wallpaper* and *wallcoverings* used interchangeably. However, a growing trend in the decorating industry is to use the term *wallcovering* to refer to a range of materials that includes wallpaper. Also, the term *wallcovering installer* is often used in place of the term *paperhanger.*

Wallpaper in the Beginning

If you had been in China about 200 B.C., do you think you would have looked around your home one day and decided to invent wallpaper? It didn't actually happen quite that dramatically, but the beginnings of wallpaper seem to have occurred in that time and place.

Designs of birds, flowers, and landscapes were hand painted onto rice paper panels about 12 in. × 18 in. each. By the eighteenth century, these papers had grown to full-size wall

murals. From these, it was only one short step for some grandiose thinker to decide to "mural" all four walls. By the end of the seventeenth century, a Frenchman who obviously had a very orderly mind produced the first wallpaper that repeated a pattern. Previously, one large design, divided into rolls, filled an entire wall. Now, with the same pattern repeated many times on each roll, wallpaper strips could be matched and used continuously around a room. And that's where we are today!

Types of Wallpaper

Wallpaper is available in four types:

1. *Vinyl-coated wallpaper* is a paper that's treated with vinyl to make it more durable.
2. *Coated-fabric wallpaper* consists of a layer of fabric treated with a liquid vinyl.
3. *Paper-backed vinyl wallpaper* consists of a layer of paper laminated to a decorative vinyl surface.
4. *Fabric-backed vinyl wallpaper* consists of a layer of fabric laminated to a solid vinyl layer.

Characteristics of Wallpaper

When you begin to look for wallpaper, you'll discover that it's classified according to certain characteristics related to its durability:

- *Washable* wallpaper can be sponged with a recommended detergent.
- *Scrubbable* wallpaper can be cleaned with a brush and a recommended detergent.
- *Stain-resistant* wallpaper holds its color and design well even after it's been washed or scrubbed.
- *Abrasion resistance* indicates the ability of wallpaper to withstand rubbing and cleaning.
- *Colorfastness* refers to the ability of wallpaper to retain its color even when exposed to light.

Other characteristics you may encounter refer to the ease with which the wallpaper can be removed from a wall. For example *peelable wallpaper* refers to paper that can have just one layer removed from a wall—the layer that contains the pattern. The layer that remains can be used as a base for applying a new pattern. *Strippable wallpaper* can be dry-stripped from a wall with little or no damage to the wall itself. When strippable wallpaper is removed, it leaves behind only a small amount of paste.

Finally, *prepasted wallpaper* comes with the adhesive applied to the back. To attach the paper to the wall, you must first wet the adhesive.

Figure 20 summarizes the characteristics of the four basic categories of wallpaper.

Wallpaper Characteristics and Uses

Category	Characteristics	Appropriate Uses
Vinyl coated	Scrubable, strippable	Any area, especially areas of high moisture like bathrooms and kitchens
Coated fabric	Washable	Low-moisture areas like living rooms
Paper-backed vinyl	Very durable, scrubbable, peelable	Any area
Fabric-backed solid vinyl	High degree of durability; scrubbable and washable	Most areas
Fabric-backed paper vinyl	Varies from manufacturer to manufacturer	Areas with low physical abuse

FIGURE 20—Use this chart as a quick reference for the various types of wallpaper.

Patterns

Just as paint comes in a wealth of colors, wallpaper comes in hundreds of patterns and designs, including geometrics, stripes, florals, and textures (Figure 21). Geometric designs include patterns of lines, curves, circles, squares, triangles, plaids, checks, and zigzag lines. See Figure 21A. Geometrics are good for settings in which a mixture of different types of furniture is used. They also provide interest in a room furnished in a stark, contemporary style. Small-scaled geometrics work well in unifying a room that's broken up with many openings.

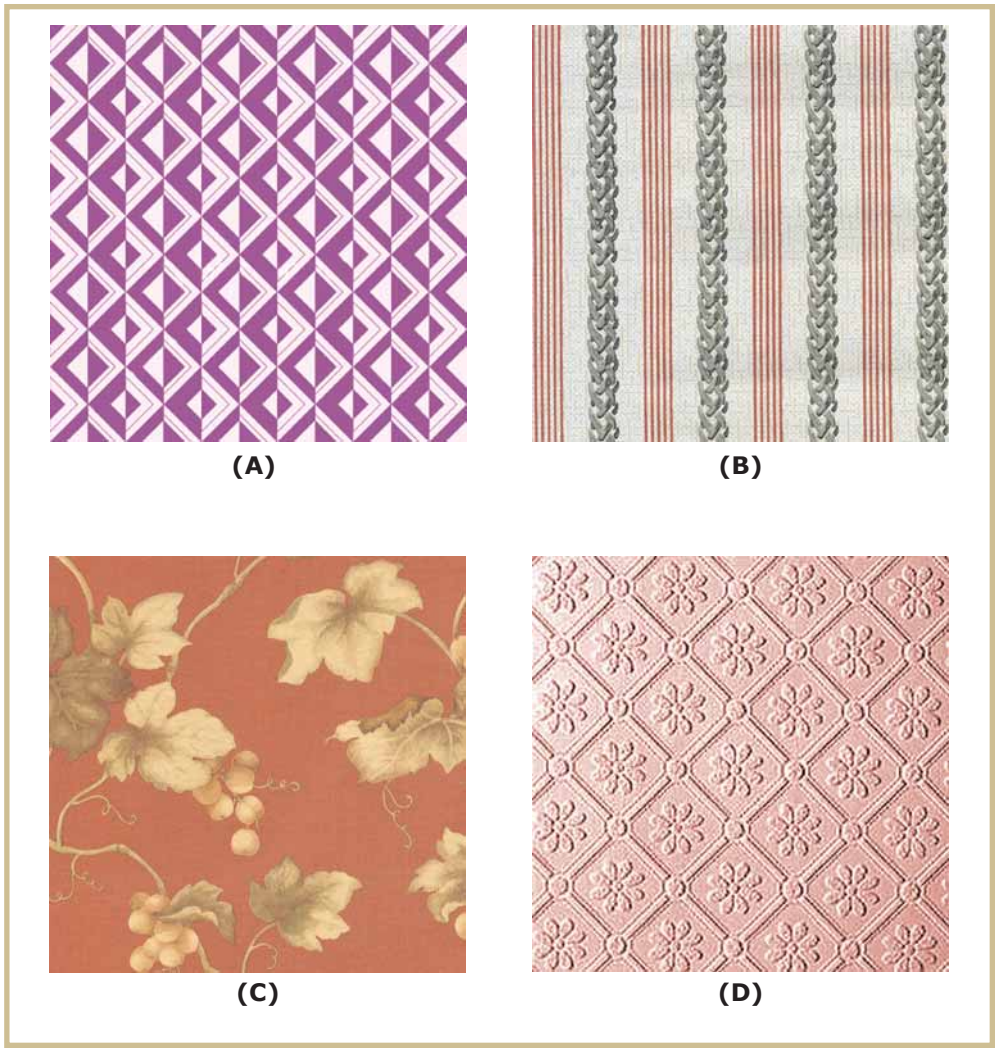


FIGURE 21—Wallpapers are available in thousands of different designs. These are just some of the categories available to you as an interior decorator.

Striped wallpapers (Figure 21B) may be used with stripes running vertically, horizontally, or diagonally. Vertical stripes may be used to make a wall look taller, and horizontal stripes to make it look wider.

Floral wallpapers (Figure 21C) are composed of designs of flowers and leaves. Florals may be rendered in a realistic (natural) style that looks like the real thing. Or the design may be stylized. *Stylized* means the design idea is taken from nature but is adapted to form a unique design. Finally, the design may be abstract, reduced to basic shapes that only suggest the original from which the design was developed.

Floral designs are widely used in different rooms and with different types of furniture. Since the range of design style and color combinations is so great, florals are very commonly used.

Textured wallpapers (Figure 21D) are reproductions of natural materials such as grass, or of woven materials such as burlap. Such wallpapers give depth to a wall. At the same time, they can hide minor imperfections in the walls. They usually create a casual mood in a room.

In addition to these designs, wallpaper also comes in designs that reproduce patterns of woven fabrics, such as cotton, linen, and damask. Closely related to textured wallpapers, fabric papers are usually more formal in feeling than textured ones.

Novelty designs in wallpaper are available to reflect just about any interest your clients may have (Figure 22). Such papers depict objects, such as tennis rackets, antique labels, kitchen utensils, and automobiles. Novelty wallpapers may be used in certain casual settings, such as in some kitchens or family rooms, but unless they're exceptionally well designed, they have little lasting interest. People tire of them easily, and many interior decorators won't consider using them.

FIGURE 22—This novelty wallpaper is just what's needed in this room to reflect the nautical theme.

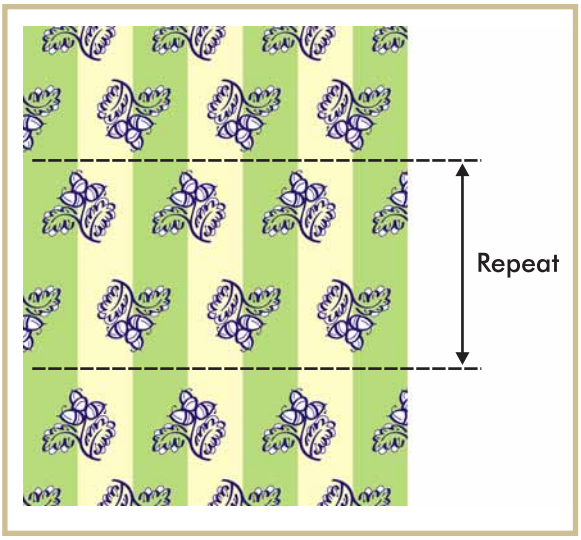


FIGURE 23—The pattern on wallpaper repeats itself after a number of inches or feet.

Repeat of Design

Many types of wallpaper have a *pattern repeat.* That is, the pattern or design is repeated in each strip of wallpaper after a certain number of inches or feet. A pattern repeat is the distance from the point where a design begins to the point where the design is next repeated, as shown in Figure 23.

The distance of a repeat may be as large as 4 ft (feet) or more for large-scale prints. The length of the repeat gives you a clue to the scale of the pattern. Usually, a smaller repeat indicates a pattern that will look better in a smaller-scaled room, while a large repeat is best in a larger room. For example, a huge floral print with a 48 in. repeat would overwhelm a 9 ft × 12 ft room, whereas a small print with a 6 in. repeat would be lost in a 15 ft × 20 ft room.

Pattern Match

Pattern match is the term that describes the way in which wallpaper matches from strip to strip. The particular pattern of the wallpaper determines the amount of paper needed to match panels properly. When you're hanging patterned wallpaper, the strip being added should match or continue the design of the previous strip. There are three basic ways that patterns match:

1. The pattern in wallpaper with a *random match* moves vertically and therefore matches no matter how each strip is hung (Figure 24A). Stripes are a good example of a design with a random match.
2. In a *straight match,* or *horizontal match,* elements of the design move horizontally across the wall (Figure 24B). In a straight match, every strip must be the same at the ceiling line. This type of match is typical of small-scale patterns and geometric patterns (circles, squares, and so on). Before beginning to hand wallpaper with a straight

match, make sure the pattern design is pleasing at the ceiling line. Don't split an object at the ceiling line (Figure 25).

3. In a *drop match,* or *diagonal match,* the pattern on the second strip must be positioned lower to continue the design in the first strip (Figure 24C). Every other strip is the same at the ceiling line. This match is used for ornate designs to eliminate the impression of a frequent repetition of the pattern.

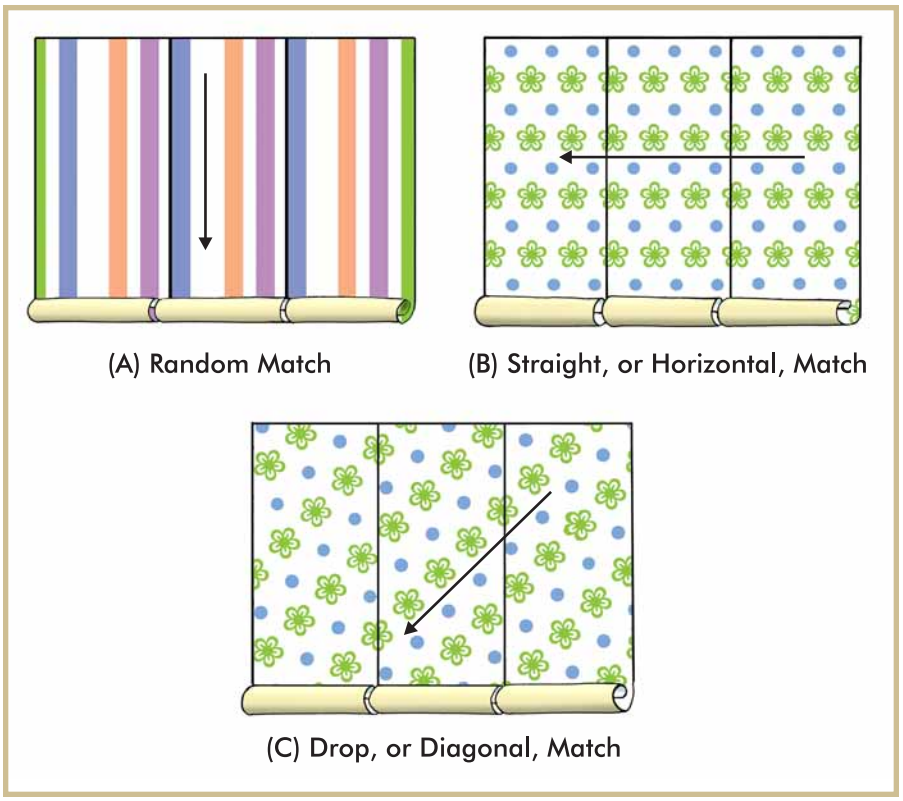


FIGURE 24—The three common ways in which wallpaper patterns match are random, horizontal, and diagonal match.

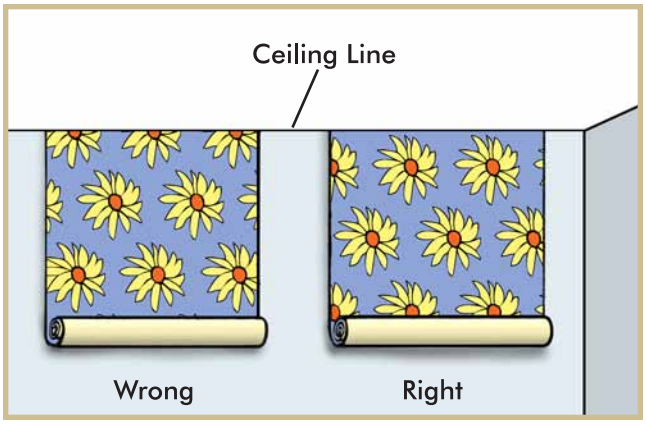


FIGURE 25—Make sure that the wallpaper design has an appealing look at the ceiling line.

Figures 26–28 illustrate the three types of matches in actual room situations.

FIGURE 26—Random Match

FIGURE 27—Straight, or Horizontal, Match

FIGURE 28—Drop, or Diagonal, Match

Wallpaper Packaging

Wallpaper is packaged by the *bolt.* Each bolt contains two or three rolls of wallpaper. Although the width of the rolls varies, the most common widths are 20.5 in., 21 in., 24 in., 27 in., and 28 in. Regardless of its width, each single roll contains 36 sq ft (square feet) of wallpaper and will cover approximately 30 sq ft of wall or ceiling surface. The only exceptions are the *Euro* (European) $1^1/_2$- and 2-roll bolts. These rolls may contain slightly less square footage than American-made rolls. In a room with an average 8 ft ceiling, you can usually get three or four full ceiling-to-floor strips from a 2-roll bolt. If you use the 30 sq ft figure as a basis for measurement, you'll have enough wallcovering to allow for matching patterns.

Each roll of wallpaper is printed with a *dye-lot number*. When purchasing wallpaper, make sure that all of the rolls have the same number, which means that the rolls were printed in the same run. Rolls from different dye lots may have slightly different colors.

Measuring for Wallpaper

The key to a good wallpapering installation begins with accurate measurements. If you don't measure your client's walls correctly, you may discover that you don't have enough paper to complete the job. When you order more paper, you may receive rolls from a different dye lot, in which case the colors may not quite match. To avoid this pitfall, take accurate measurements and use the right tools. Follow this procedure to properly measure for wallpaper:

1. Using a yardstick or steel tape, not a cloth tape measure, measure the distance around the entire room. Then measure the distance from the floor to the ceiling. Take the measurements in feet.
2. Multiply the height by the distance around the room. This process gives you the number of square feet in the area.
3. Divide the result by 30 (the number of square feet that one roll will cover).
4. Subtract $^1/_2$ (0.5) roll for *each* normal-size window and door. The result is the number of rolls you'll need.

Example 1: The distance around a room is 48 ft. The height is 8 ft. The room has two windows and one door, all normal size.

Solution:

1. The distance around the room is 48 ft, and the distance from the floor to the ceiling is 8 ft.
2. Multiply the height by the distance around the room.

   $48 \times 8 = 384$ sq ft
3. Divide the result by 30.

   $384 \div 30 = 12.8$ rolls

4. Subtract $^1/_2$ (0.5) roll for each normal-size window and door. Since the room has two windows and one door, subtract 1.5 (3×0.5).

   12.8 – 1.5 = 11.3 rolls

Answer: You'll need 12 single rolls to paper this room.

When you begin your work as an interior decorator, a professional wallcovering installer will probably make these calculations. However, you should be familiar with this process so that you can at least estimate the cost of wallpaper for your clients.

Borders

A *border* is a narrow strip of wallcovering often hung around a room on the wall just below the ceiling (Figure 29). However, a border may also be used around windows and doors and as a chair rail. In fact, borders may be placed at any height on a wall.

FIGURE 29—The border in this child's bedroom complements the other elements of the room.

Many types of wallpaper have matching borders that you can use together (Figure 30). In fact, if you use your imagination, you can come up with many different ways to use borders, either alone or with their matching wallpaper.

FIGURE 30—This cozy dining area uses wallpaper as a wainscoting, with a matching border for the chair rail.

Borders generally come in spools 15 ft long. To calculate the number of spools needed, you must first measure the area to be covered. For example, if you plan to put border around the ceiling of a room, you must measure the distance around the room. If the measurement is, say, 55 ft, then you would need 4 spools of border (55 ÷ 15 = 3.7 rolls). If you plan to put border around windows and doors, you must carefully measure this distance in feet and then divide by 15 (the number of feet in a spool).

Calculation Aids

The best way to determine the amount of paper or border that you need is to measure carefully and then complete your calculations based on the size of the specific wallcovering you're going to use. As already mentioned, this process is

best left to the individual who will do the actually installation. However, you can get a good estimate of the amount of paper and border needed by referring to the charts in Figures 31 and 32. If you plan to cover only one wall, use the estimates in Figure 31. If you're doing a complete room (all four walls), refer to Figure 32. If you want to estimate the amount of border needed to go around a room, use Figure 32. Remember, however, that these are just estimates. Before the wallpaper is ordered, a careful calculation should be done.

ESTIMATES OF WALLPAPER AND BORDERS FOR ONE WALL				
Length of Walls (in feet)	Rolls Needed			Spools of 15 ft Border Needed (Based on Length of Wall)
	Height of Ceiling (in feet)			
	8 ft	9 ft	10 ft	
6	2	2	2	1
8	2–3	3	3	1
10	3–4	4	4	1
12	4	4	4	1
14	4	4	5	1
16	4–5	5	6	2
18	5	6	6	2
20	6	6	7	2
22	6–7	7	8	2
24	7	7	8	2
26	7–8	8	9	2

FIGURE 31—Use this chart to estimate the number of rolls of wallpaper and border you'll need to cover one wall in a room.

ESTIMATES OF WALLPAPER AND BORDERS FOR A COMPLETE ROOM				
Distance around Room (in feet)	Rolls Needed			Spools of 15 ft Border Needed (Based on Length of Wall)
	Height of Ceiling (in feet)			
	8 ft	9 ft	10 ft	
28	8	8	10	2
30	8	8	10	3
32	8	10	10	3
34	10	10	12	3
36	10	10	12	3
38	10	12	12	3
40	11	12	12	3
42	12	12	14	4
44	12	13	14	4
46	13	14	15	4
48	14	14	16	4
50	14	15	16	4

FIGURE 32—Use this chart to estimate the number of rolls of wallpaper and border you'll need to cover an entire room.

If a client wishes to cover a ceiling with wallpaper, you can calculate the number of rolls needed by first determining the area of the ceiling and then dividing the area by 30.

Example 2: Suppose you have a 10 ft × 12 ft room in which you wish to cover the ceiling with wallpaper.

1. Determine the area of the ceiling.

   10 ft × 12 ft = 120 sq ft

2. Divide the area by 30.

   120 ÷ 30 = 4

Answer: You'll need four rolls of wallpaper to cover the ceiling.

To get an estimate of how much wallpaper you'll need for a ceiling, use the chart in Figure 33.

ESTIMATES OF WALLPAPER FOR CEILINGS

Distance around Room (in feet)	Number of Rolls for Ceiling (Based on Distance around Room)
28	2
30	2
32	2
34	4
36	4
38	4
40	4
42	4
44	4
46	6
48	6
50	6

FIGURE 33—Use this chart to estimate the number of rolls of wallpaper you'll need to cover a ceiling.

Lining Paper

Lining paper is blank wallcovering stock that can be applied to properly prepared walls. The paper may be canvas, strippable type (even prepasted), and super heavyweight. Manufacturers often recommend lining paper for hanging foils, mylars, unbacked fabrics, and grass cloths. It minimizes the possibility of mildew and staining and maximizes adhesion. In some cases, if the wall is rough or uneven, the lining provides a smooth surface. Whether the lining paper is strippable or not, it's usually hung horizontally. This hanging method isn't mandatory, but it's a safe way to be sure the seams of the lining paper and wallcovering don't fall on the same vertical line.

The super heavyweight, strippable type of lining paper can be used directly over properly primed and prepared paneling, tile, cement block, and pegboard. It bridges the cracks and grooves, making them undetectable after the wallcovering is hung over the lining paper. Lining paper should be allowed to dry thoroughly for about 36 hours before the top paper is applied.

Other Wall Preparation

When scheduling a wallcovering installation, you may need to have the wall preparation and the wallpapering installation on separate days, even if you're not using lining paper. The condition of the walls will determine what preparation is needed. If the walls are grimy (common in a kitchen and bathroom) or if they have problems of mildew, peeling paint, or plaster in poor condition, the appropriate treatment may require a drying period of a day or so before the wallpaper can be installed.

Inspecting the Job

When you've had a room wallpapered, check the corners of the room to see that no fine seam lines of bare wall show through. If the wallcovering installer did his or her job properly, the paper should overlap at the corners. Check behind radiators and other permanently installed objects to see that the paper has been smoothly affixed to the wall in these places.

Check around switchplates and electrical outlets. It's customary to have these plates covered in the same material as the walls. The wallcovering installer should remove the plates, cover them neatly with the wallpaper, and reinstall them, with openings cut out for plugs or switches.

There are also clear plastic plates that have a clear adhesive on the back. These plates allow the wallcovering to adhere to the plate and show through the clear plastic. It's much easier than pasting paper onto the front of a plate.

Reversing Strips

If solid-colored wallpaper strips don't seem to be matching up well in color or texture at the seams where they meet, your wallcovering installer may be neglecting an important hanging technique.

When hanging nonpatterned or textured wallcovering, the manufacturer usually suggests reversing each strip as the wallcovering is hung. When this type wallcovering is printed, the color may be heavier at one edge than the other. By reversing each strip, dark edges will butt to dark edges and light will butt to light, minimizing any color shading.

Repairing a Tear

Suppose a wallcovering installation is complete and the walls look beautiful. When the furniture movers come in, they gouge a spot in the wallpaper with a carelessly turned table leg. As with carpeting, you should always make sure you have some extra wallpaper saved for such emergencies.

To repair a tear, place a larger piece of the same wallcovering over the tear so that it makes an exact match with the wallcovering on the wall. Then double-cut with a razor knife through both layers of the wallcovering around the tear (Figure 34).

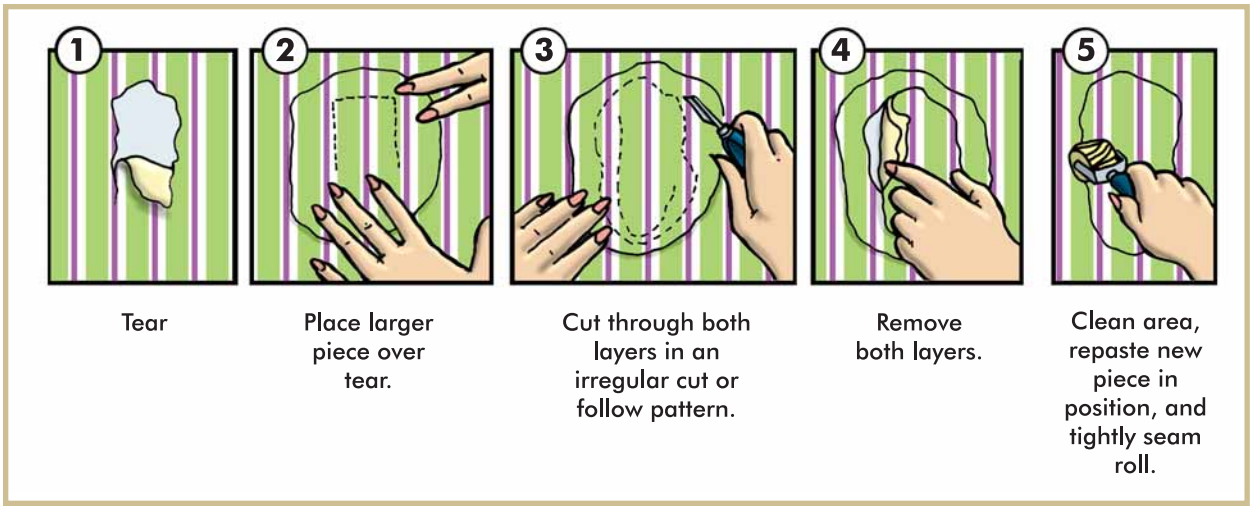


FIGURE 34—Follow this procedure to repair a tear so it's hardly visible.

Remove both layers, clean the exposed wall area, and repaste the new outer piece into the area. After 15 minutes, lightly seam roll the fitted edge. An irregular, wavy cut, possibly following the design in the wallcovering, will make your cut less noticeable. The inserted repair piece will "disappear" better into the pattern.

Care of Wallcoverings

Wallcovering, properly hung, will last for years. Most of today's wallcoverings, even elegant-looking ones, are washable. They can be cleaned with a sudsy solution of mild soap and lukewarm water. Thorough rinsing is always essential. To increase washability, stain resistance, and color retention, some wallcoverings, such as fabrics, can be topped with a clear plastic coating.

Glamour Wallcoverings

There are many unusual and beautiful wallcoverings that can be used to make walls truly outstanding. Each type has its own characteristics and hanging requirements.

Foil wallpaper. Spectacular decorative effects can be achieved with foil. Foil wallpaper can add depth to a small room if it's used imaginatively. The foil portion reflects like a mirror and seems to recede, creating depth.

Although foils brighten rooms, they also tend to be overpowering. Therefore, they should be used sparingly, and furnishings must be carefully coordinated to balance the strong impact of the foil paper. Foil papers work best in contemporary settings, although they can be used with period furniture. While bold in effect, foil is more delicate, physically, than other wallpaper. It shouldn't be used in rooms where the walls get hard use, such as in kitchens and children's rooms.

Foil lends a mood of formality to any room, so it's usually not used where informality is desired. Foil must be handled carefully. It should be installed by someone who is experienced in hanging foil wallpaper. Any wrinkles formed during installation will cause creases that will be apparent on the finished wall. Also, foils must be hung on smooth wall surfaces, preferably over lining paper, since any imperfections in the wall are magnified by the reflective surfaces of the foil.

During installation of all wallcoverings, especially foils, electrical current must be turned off during installation around switchplates and exposed wires. Wet wallcoverings will conduct electricity if allowed to come in contact with exposed wires. Be sure you know where to find the client's fuse box when the wallcovering installer arrives.

Flocked wallpaper. Flocked wallpaper was originally designed as a less-expensive substitute for the velvet and brocade walls of the wealthy. Flocked wallpaper is made by spreading glue in the desired design on paper, vinyl, or foil wallpaper. Then, a fine fuzz of nylon or rayon is blown onto the glue. The fuzz, sticking to the glued portions, creates a cut-velvet or brocade effect.

Flocked wallpapers should be applied to a smooth surface. If they're labeled as washable, they should be treated gently. They may be damaged by rubbing. A seam roller should not be used on the flocked surface when the paper is hung.

Embossed wallpaper. Embossed wallpaper has a raised surface design. To create that raised design, a metal roller presses the design into the wallpaper. Simple geometric designs and plain textures seem most effective in embossed wallpaper. Care must be taken during installation not to flatten the relief by pressing too hard.

Fabric wallpaper. Fabrics have been used for centuries to cover the walls of homes. People first used animal hides to shut out cold air seeping through the walls. The hides were sometimes decorated. Hides were later replaced by tapestries and other fabric coverings. Fabric wallcoverings are still widely used today. Fabric-covered walls have a richness and depth that can't be created by any other wallcovering.

Fabrics may be applied in several ways:

1. Apply the fabric flat to the wall, as wallpaper is applied. For such use, the fabric is mounted on a paper backing. When fabric with a paper backing is applied directly to a wall, the best choice is a medium-weight, closely woven fabric such as glazed chintz, ticking, or burlap.
2. Apply fabric in panels with frames of wood molding. Such a treatment adds interest to a wall that may lack character.
3. Hang fabric loosely in folds like a curtain or drapery to cover a wall. Such a treatment is effective to cover a badly damaged wall or ugly features, such as pipes that protrude into a room. For this treatment, the fabric is gathered on rods cut to fit just above the baseboard and near the ceiling. Lengths of fabric are cut, allowing 3 in. extra at the top and 3 in. at the bottom for hemming. The fabric, after being hemmed top and bottom, is gathered on the top and bottom rods just like curtains. Almost any medium or lightweight fabric can be used. Heavyweight fabrics are unsuitable because they're too bulky to gather on the rods.

Grass cloth. Grass cloths are coarsely woven fabrics of vegetable fibers used as wallcoverings. Grass cloth wallpapers are relatively expensive. They're beautiful and long lasting, but aren't washable. However, they can be vacuum cleaned. They wear best in their natural colors, since dyes tend to fade from these materials.

Since they're subject to water damage, care must be taken in applying grass cloth papers to a wall. If you observe any damp spots on the surface while the wallcovering installer is at work, you'll know that he or she is soaking the paper with too much water or liquid paste. When subjected to too much dampness, grass cloth may separate from its backing paper.

Sound Control Wallcoverings

Some wallcoverings are made particularly to control sound. A room may be considered too live or too dead as related to sound waves. A room is too live if there are too many echoes. Echoes are caused by sound waves bouncing off flat surfaces. Such a condition causes a room to seem hollow and empty. A room is too dead if too much sound is absorbed. Sound is muffled in a dead room, making conversation difficult to hear.

Some materials, such as wood, linoleum, and tile, are sound reflecting. Other materials and objects—such as books, upholstery, fabrics, curtains, draperies, and rugs—are sound muffling. Most sound problems in homes involve rooms that are too live. After rugs, curtains, draperies, upholstered furniture, and bookcases with books are installed, a room is usually neither too live nor too dead. If, after installation, a room is still too live, look for a large surface of sound-reflecting material. Cover that surface temporarily with a large expanse of a sound-absorbing material, such as a blanket or quilt. Check to see if the room is now less live. If it is, plan to recover that surface with a sound-absorbing wallcovering.

Upholstering a wall, using a layer of insulating material with a decorative fabric over it, is one way to control sound. In addition, certain materials, such as acoustical tile, have been developed specifically for sound control on walls. Acoustical tile absorbs and controls the transmission of sound.

VOCs

Consumers are more aware of the term *sick building syndrome* with the use of toxic materials such as formaldehyde, a *volatile organic compound (VOC).* Formaldehyde is often included in wallcoverings paste, self-adhesive papers, paint, carpet backing and flooring products. Some vinyl wallcoverings can give off fumes while creating a seal that encourages the growth of mold and bacteria, as well.

Sick buildings and interiors can be avoided by the right choice of interior materials. *Green Seal* is one of the national nonprofit environmental organizations that help consumers,

both individuals and institutions, to choose environmentally safe products. Be sure to check **http://www.greenseal.org** for updated lists of Green Seal certified products and suppliers. It's a reliable way to confirm the safety of the materials you use.

Paint

Paint represents one of the fastest and easiest ways to change the appearance of a room. It can be used on walls, woodwork, and ceilings in any room. There are hundreds of premixed colors from which to choose, and custom colors can be mixed to match any room scheme (Figure 35). Its ease of maintenance and low cost are other advantages. All of these features make paint one of the most widely used wallcoverings.

FIGURE 35—Today you can purchase paint in just about every color imaginable.

Paint Characteristics

Paint finishes. Whenever you plan to use paint, you must select a finish. Paint used for walls, woodwork, and trim comes in three finishes: gloss (enamel), semigloss, and flat.

Gloss paint has a very shiny surface when dry. It's sometimes used for woodwork trim—doors, door frames, window frames, and baseboards. It's also commonly used for the walls of bathrooms and kitchens. Since gloss paint is easier to clean and is more durable than the other finishes, it's most suited to these uses.

Flat paint, which has a dull finish, is the finish used traditionally for walls of rooms other than the kitchen and bath.

Semigloss paint isn't as shiny and reflective as gloss, but has a more durable surface than flat paint. Semigloss is used almost exclusively for woodwork, especially when shiny woodwork isn't desired.

The traditional uses of these three types of paint developed for practical reasons. Not only does it make sense to use the more durable and scrubbable finish (gloss) in kitchens and baths, it also makes equal sense to use the flat finishes in living areas where walls don't receive tough use. A flat-paint finish provides a warmer and pleasingly softer-looking wall. Whereas a gloss wall looks harder, bounces back light-glare spots, and calls attention to itself, flat-painted walls provide a smoother-looking, light-absorbing wall surface that more truly serves its purpose as the background showcase for the room's furnishings and decor.

Paint ingredients. Paint has three basic ingredients:

1. *Pigment,* which gives the paint its color and body
2. A *vehicle* in which the pigment is suspended
3. A *thinner* to give the pigment and vehicle the correct consistency for ease of application

Paints are either *water thinned* or *solvent thinned*. The three most popular paints for interiors are acrylic, latex, and vinyl—all of which are water-thinned paints. Brushes and rollers used to apply this type of paint can be cleaned with water and a mild detergent.

Solvent-thinned paints (sometimes called *oil paints*) are usually thinned with mineral spirits. Mineral spirits are a volatile derivative of petroleum and are combustible (that is, they readily catch fire). Therefore, they shouldn't be used near a fire or flame.

Always clean up any paint spills before they dry.

When solvent-based paints are used, brushes, rollers, and hands should be cleaned with mineral spirits. During cleanup, take care should to keep away from flames.

Figure 36 presents a variety of paint types available, along with the appropriate uses for each type. Study this chart now, and use it as a reference when you begin to work as a decorator.

SUGGESTED USES FOR AVAILABLE PAINTS

Suggested Uses	Types of Paints															
	Flat Paint	Semigloss Paint	Enamel	Casein	Interior varnish	Shellac	Wax (Liquid or Paste)	Wax (Emulsion)	Stain	Wood Sealer	Floor Varnish	Floor Paint or Enamel	Aluminum Paint	Sealer or Under-coater	Metal Primer	Latex Paints
Plaster Walls and Ceiling	✔ •	✔ •		✔										✔		✔
Wallboard	✔ •	✔ •		✔										✔		✔
Wood Paneling	✔ •	✔ •			✔	✔	✔		✔	✔						✔ •
Kitchen and Bathroom Walls		✔ •	✔ •											✔		
Wood Floors						✔	✔	✔ •	✔ •	✔	✔ •	✔ •				
Concrete Floors							✔ •	✔ •	✔		✔					✔
Vinyl and Rubber Tile Floors							✔	✔								
Asphalt Tile Floors								✔								
Linoleum						✔	✔	✔			✔	✔				
Stair Treads						✔			✔	✔	✔	✔				
Stair Risers	✔ •	✔ •			✔	✔			✔	✔						
Wood Trim	✔ •	✔ •			✔	✔	✔		✔					✔		✔ •
Steel Windows	✔ •	✔ •											✔		✔	✔ •
Aluminum Windows	✔ •	✔ •											✔		✔	✔ •
Window Sills					✔											
Steel Cabinets	✔ •	✔ •													✔	
Heating Ducts	✔ •	✔ •													✔	✔ •
Radiators and Heating Pipes	✔ •	✔ •													✔	✔ •
Old Masonry	✔ •	✔ •											✔	✔		✔
New Masonry	✔ •	✔ •												✔		✔

FIGURE 36—This chart can help you determine the type of paint you need for a particular job. Note: A black dot (•) indicates that a primer or sealer may be necessary before the finishing coat is applied (unless the surface has been previously finished).

Special Effects with Paint

Extra-rich wall color. Occasionally, when a particularly rich wall color is desired, a deeper or brighter base coat of the same color as the finish color may be applied first.

When the deeper coat is topped with a coat of the same but lighter finish color, the intensity of the undercoat enriches the finish color. (When using this technique, only one coat of the finish color should be applied. Additional coats will defeat the purpose of applying the undercoat.)

Glazing is a way of achieving an even more glowing wall color. To glaze a wall, first apply as many coats as required to cover the wall completely. Then, apply a finish coat of a translucent very thinned enamel in either a lighter or darker tone. The result can be jewel-like. The only good way to determine what effects you might get with different combinations of wall colors and glazes is to experiment yourself before ordering a job done this way.

The ability to successfully make use of such special effects can help establish your reputation of a decorator. The key word here is *successfully.* Never attempt something like this on a client's wall until you know you can obtain the result you want. It's well worth the time, effort, and minor investment in some small cans of paints and finishes to experiment on patches on your own walls or boards to develop the knowledge of how various colors and glazes react.

Textured paint for problem or interesting walls. Wall paints generally have a smooth texture that covers smooth walls well. However, they don't cover as well when the wall surfaces have minor irregularities, such as small cracks in plaster or taped joints on *wallboard.* (Wallboard comes in sheets and is sometimes applied as a substitute for more expensive plastered walls.) If a wallboard with a core of plaster covered with heavy paper has been applied properly and taped correctly, it may be as smooth as a plastered wall. If the taping isn't well done, the defect may show.

When wall cracks and badly taped joints are a problem, and you still want painted walls, the solution is to use *textured paint.* This paint is thicker than other paints and sometimes

contains sandlike granules. Textured paint is used not only to hide defects, but also to give a distinctive and dramatic appearance to walls.

Textured paint is applied thickly. Then, while it's still wet, various textures can be created in it with various patterning devices, such as a brush, comb, sponge, and so on. Textured paint can create a dramatic background for paintings and textured wall hangings.

Another type of textured paint has a light texture medium, such as sand, added directly to the paint. This type of paint is applied with a brush and a roller. No additional texturing is needed.

Before using textured paints, however, consider their long-term effects and advise your clients of them. Once the texture is applied, it's there to stay. In addition, when it's time to repaint, it will take longer to paint over textured walls than plain walls. Finally, more paint is needed to paint over textured walls than plain ones. Nevertheless, if your client loves texture and likes the idea of textured walls, go ahead and use textured paints. You should experiment with the paint first to obtain various textures before it's applied to the walls. Apply the paint to a board, a piece of cardboard, or a hidden part of the wall. Then, using an old comb, a brush, your fingers, or a sponge, see what textures are most pleasing to your client. Then, instruct the painter in achieving that effect.

Selecting Paint Color for Walls

Light, subdued colors invariably furnish a pleasant background for a room. However, light, intense colors should be used with caution. *Intensity* is the degree of brightness in a color. A bright yellow that looks cheerful on a sample paint chip or in the can may "shout" when it's placed on all four walls. This effect is caused by light bouncing from one bright wall to the other, intensifying the overall effect of the yellow. The same is true of bright pink. The small color sample that reminds you of a delicate pink rosebud may lend a circus atmosphere when enlarged to room size.

Since walls cover such a large area and their colors are so prominent, wall colors should *not* be as intense or as bright as some of the smaller areas in a room. Experienced decorators may use bright or dark colors on walls. After years of experience, these decorators can visualize exactly what effect will be created by certain colors. In time, you should be able to do that, too. A beginning decorator who hasn't yet developed the ability to visualize should use more subdued wall colors. If you do decide you want a dark color for a wall, remember that a color will appear much darker on a wall than it does in the small sample you choose.

The finish of paint is also important in relation to the color effect. A dull finish softens the color. A shiny, or glossy, wall will reflect light and make the color seem even brighter.

Do you wish to make the most of the natural and artificial light within a room? Or, do you wish to soften the sky glare that sometimes enters through large glass areas? Dark colors absorb light, while light ones reflect it. Therefore, you should select darker colors when you want to reduce the glare and bright colors when you want to increase it. The chart in Figure 37 will help you determine the colors that will best serve your purpose. As shown in this chart, white reflects the most light, and dark green reflects the least light.

LIGHT REFLECTANCE OF VARIOUS COLORS

Color	Percent of Reflectance
White	80%
Ivory (light)	71%
Apricot-beige	66%
Lemon yellow	65%
Ivory	59%
Light buff	56%
Peach	53%
Salmon	53%
Pale apple-green	51%
Medium gray	43%
Light green	41%
Pale blue	41%
Deep rose	12%
Dark green	9%

FIGURE 37—The percentages in this chart give you an idea of how much light is reflected from different colors.

Testing Paint Color Samples

Various factors influence the appearance of a paint sample—the light under which the sample is viewed, the size of the sample, and the colors next to it. To view a paint sample properly, take it to the room for which it's intended. Place it on the carpet to see how it looks. Remember that the color on the wall lies directly against the carpet at the floor. Then, hold it next to major upholstered pieces (if their coverings will remain) or against samples of fabric that will be used for major pieces. Make the same check with draperies or drapery fabric samples.

Once you feel the color works well with the carpet, the drapes, and the upholstery fabrics, hold the paint sample flat against the walls. Place it on different walls and in the corners. The color will look slightly different in different places because of the varying angles at which light hits it. Remember that all colors appear brighter when seen in a larger expanse. Also, the existing wall color will influence the appearance of the chip. For a truer impression of the color sample, place a sheet of white paper behind the chip. Be cautious, however. Because white reflects so intensely, it may fool you into believing that a small color sample viewed against it is less bright than it really is, just by comparison.

Check the paint sample against the walls in daylight. Then, draw the shades or draperies and turn on the lights. Again, hold the sample against the walls, near the lights and in dim corners.

It's difficult to select a wall color that's equally effective in natural light and artificial light. You may pick the perfect color in a bright sunny room, only to find it turns dull and dreary under artificial lights. You may need to compromise, selecting the color that looks best in the room at the time of day during which the room is normally used.

When the painter arrives to paint the walls, you should be on hand to check and approve the mixed color. Usually, the color on a paint chip represents a color that can be achieved by mixing various pigments into a base paint according to a coded formula shown on the chip. This mixing is done when

the paint is purchased, if purchased in a retail establishment. A professional wall painter may occasionally use his or her own set of pigments immediately before painting.

In either case, you must view the actual mixed paint to assure that no error was made in formulation. You don't want to face the problem of repainting an entire room because of an error in color. In addition, if you're relying on a painter to mix a custom color on the job site, you must be present to supervise and approve the final paint.

Don't approve the paint color until you've seen a dried sample painted onto the wall. Some decorators get into the habit of carrying a small hair dryer with them when they go to supervise a paint job. They can use the dryer to speed the drying of the painted sample. It's important to examine a dried sample on the wall because paint in the can appears deeper in tone than dry paint on a wall. Only the dried wall sample tells you whether the color mix is exactly as you want it.

The color of a paint sample on a wall may be affected further by the current wall color. The better the quality of the paint being used, the more complete coverage one coat will give. More than one coat may be needed, especially if the present wall color is a dark or bright color and the new paint is a pale color. The undercolor must be covered sufficiently so that it doesn't alter the appearance of the new color.

When the existing wall paint is much darker or brighter than the intended new color, a neutral base coat is frequently applied to cover the old color completely. A base coat helps avoid having to apply several coats of the finish paint. The finish paint is generally more costly because it's a better quality than base coat and contains mixed pigments.

Special Effects with Faux Finishes

A key element in any faux finish project is selecting the proper combination of colors for the job.

The term *faux finish* refers to a painting technique that makes the painted surface look like something else. The word *faux* means "false." Good examples of faux finishes are marbling, sponge painting, and graining.

Marbling

Marbling, or *marbleizing,* is a technique used to create the look of marble. Marbling is fairly easy to do because natural marble has so many variations of color and graining that there's no real right way to paint it. Figure 38 shows an example of a marbleized fireplace; Figure 39 illustrates how marbling in different colors can be combined to produce an interesting effect.

FIGURE 38—The marble faux finish on this fireplace adds an elegant look to the room. (By permission of Faux Inc., International Design Group)

FIGURE 39—Is it marble, or is it paint? The walls and woodwork in this room have been painted with the marbling technique in several different combinations of green and white.

Here's one way to create marbling. Begin with a surface painted in a solid color. Using a darker or lighter color of paint and a small, round artist's brush, begin to agitate your brush on the surface, making the irregular pattern of veins in real marble. To help you achieve the right effect, keep a photograph of marble so you can reproduce the look.

So they don't look too perfect, blur the veins that you've painted with a rag, a flat brush, or even your finger. Paint another layer of veins in a slightly darker color of paint. Apply a wash or thin coat of translucent color over the entire surface. When that coat is dry, paint another layer of veins using a lighter color of paint. Be sure to blur, or agitate, your brushstrokes so you create a realistic look of marble.

Faux finishes can also be used on floor surfaces. However, because of the extra wear on floors, they must be protected with several coats of a clear protective finish such as polyurethane or varnish. If the floor surface is properly sealed, the floor can be maintained just like a wood floor.

Wall surfaces are maintained just like any other painted surface. A protective coating can also be used on wall surfaces if you want to better protect your creation.

With practice, almost anyone with the desire can learn how to apply a faux finish to both wall and floor surfaces. A variety of schools train people to do these finishes, and many painters and wallcovering installers have become experts in this area.

Sponging or Sponge Painting

Sponging is a form of color wash or sheer wash. To begin, apply a basecoat in a color of your choice. There are a variety of ways in which you can apply the second—or third—coat to achieve this look. Choose the color or colors you wish to use to contrast with the basecoat. Make a water-base wash by diluting latex paint with water. Apply the color over the basecoat, working in small areas at a time. Use a sponge to apply the paint to the wall. Allow the wash to dry slightly; then use a damp sponge to blot the paint to create a mottled surface. The more textured the sponge, the more textured the finished wall or floor surface will be. The walls in Figure 40 have been created with sponging.

Another easy technique for color washing is to use a large paintbrush to apply a colored wash over the basecoat. As you apply the wash, work in opposite directions. A few minutes later, before the paint dries, pass a damp paintbrush lightly over the surface, blurring the original brush marks. When the wash starts to dry, brush again with a firm pressure that will lift some of the remaining paint to create a patchy, textured surface.

Sponging with a colored wash creates a textured look with incredible depth and color variations. This look creates a rich, interesting finish that gives dimension to a flat surface—whether it's a wall, a floor, or a piece of furniture.

FIGURE 40—The sponging process has created an interesting, rich appearance to these walls. (Photography courtesy of Drexel Heritage Furnishings)

Glazing

Glazing is similar in technique to color washing. This technique involves the application of at least two coats: a base coat and at least one glaze coat in a different color. Glazing adds depth and a rich, warm, antique glow to a painted surface.

Here's the basic procedure used for glazing a wall:

1. Apply a base coat in the color of your choice.
2. Allow the paint to dry completely (24–48 hours).

3. Mix the glaze according to the manufacturer's instructions. The glaze may be either acrylic (water-based) or alkyd (oil-based).
4. Apply the glaze with either a brush or a special roller.
5. Remove part of the glaze by brushing over it with a dry brush.
6. Coat the dried, finished surface with varnish to protect the glazed surfaces.

This procedure gives you a general idea of how glazing works. People have experimented with glazing techniques and often use different tools to obtain a variety of looks.

Graining

Graining is a faux-finishing technique used to replicate wood grain. The process involves preparing the surface and then painting it with an acrylic paint in a mustard or ocher color. Once this basecoat has completely dried, a tinted glaze is applied over it. While the glaze is still wet, the painter uses a variety of tools to create the look of wood. For example, some possibilities include paint brushes, fingers, combs, pot scrubbers, cardboard, cheesecloth, corks, sponges, and special tools called *wood-graining rockers* (tools specifically designed to create wood-grain effects in glaze). Knots and unique grain patterns can be created with a small artist's brush or with any of the tools just named.

When using the process of graining, painters often keep photographs of the wood they're trying to replicate. They can then vary the color and thickness of the lines to match the photographs.

Trompe L'oeil

The term *trompe l'oeil* (tromp loy) is a French term that means "to fool the eye." A trompe l'oeil is a painting that creates images with photographically realistic detail. The surface on which a trompe l'oeil is created is flat, but the surface application gives it a three-dimensional look. For example, a molding can be painted to create a chair rail effect, a crown molding can be painted along the ceiling edge, and a painted

border can be added to a wall. All of these are examples of trompe l'oeil. The ceiling in Figure 41 is actually completely flat. The ceiling blocks are just a very realistic painting.

FIGURE 41—Trompe L'oeil Ceiling (By permission of Faux Inc., International Design Group)

The faux finish known as trompe l'oeil requires artistic talent because the painter actually works freehand to create an image. Figure 42 illustrates another example of how the trompe l'oeil painting method is used in decorating. In this image, the painting appears to be an outdoor scene. To get an idea of how realistic some of these paintings are, look carefully at the frame in Figure 42. The frame isn't a real frame; it's just painted in the picture to look like a frame.

FIGURE 42—Trompe L'oeil Painting (By permission of Faux Inc., International Design Group)

Stenciling

A *stencil* is a sheet of paper, plastic, or Mylar in which a pattern has been cut out (Figure 43). To use the stencil, tape it in the proper position on the wall. Dip a round, stiff-bristled brush into latex or acrylic paint. Wipe off the excess paint and then rub or *stipple* (dab) the brush over the opening in the stencil, holding the brush in an upright position. Apply the paint in a soft, uneven application. The beauty of stenciling is that the finished painted decoration has a soft, mottled, handmade look.

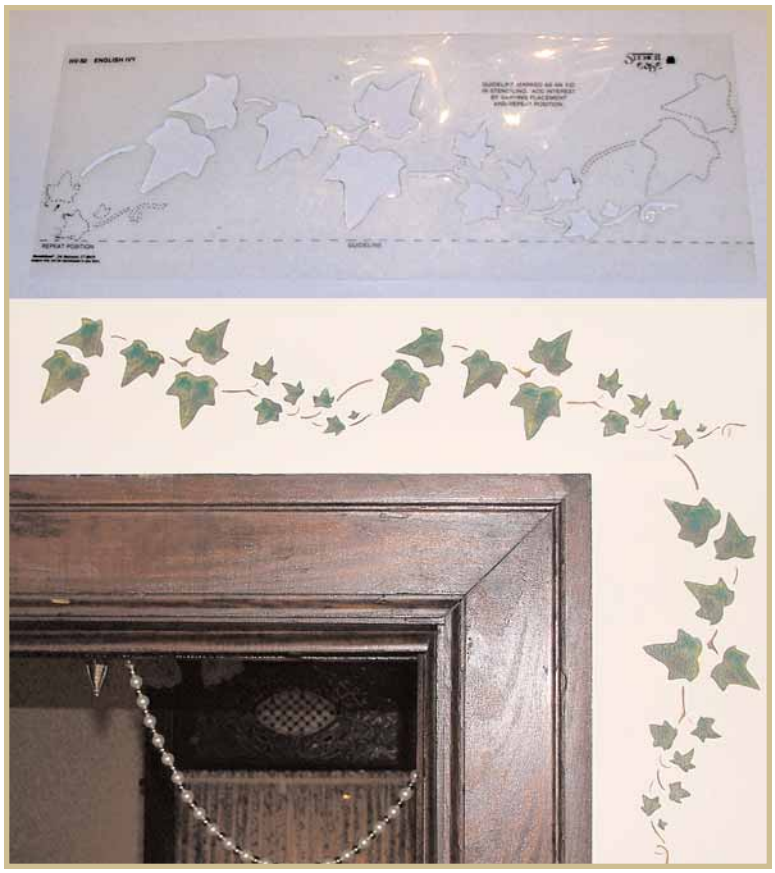


FIGURE 43—A simple stencil (shown at the top of the photograph) can be used to create an interesting multi-colored design on walls and woodwork.

Stencils can be quite simple, or you can combine several stencils to make a complex pattern. Stencils are often used in a repeating pattern around a room. In Figure 44, several stencils have been combined to create the vinelike pattern around the kitchen door.

Stenciling may be created in just one color, or it can require many colors with an individual stencil for each color. When using a multicolor stencil, make sure you properly line up, or *register,* the stencil so that each color is in the proper position in each repeating motif.

As in any of the faux finishes, there are tricks and techniques that can be learned through practice, experience, training, and apprenticeship. The techniques are fairly easy to master, and you can either learn to achieve these effects yourself, or employ a professional.

Any of the faux finishes can be protected with either a varnish for an oil-based product or a polyurethane or acrylic coating for a latex or acrylic-based product.

FIGURE 44—Stencils of grapes and several different leaves have been combined to create this fascinating design.

Mirrors and Wall Decor

A *mirror* is usually a sheet of glass with its back silvered. The best mirrors are made of plate glass. Mirrors come in clear, tinted, and antique finishes. Clear mirrors are best for most residential uses. However, an amber-tinted mirror may be appropriate in a room where clear glass would create too much glare.

Mirrors as accents for a wall come framed or frameless in many sizes and shapes. Mirrors also come in sheet sizes. Such sheets can be used to mirror an entire wall or a portion of a wall. Because of the unusual illusions they can create—and do create even if you don't want them to—mirrors are in a special category as wallcoverings to solve a variety of specific problems. Mirrors can be used in any room and with contemporary or period furniture.

Tricks with Mirrors

If a room is too small, a large mirror placed on one wall will visually double the size of the room. The change is dramatic. Place a large mirror on one of the long walls in a narrow room to increase its width.

To brighten a dark room, place a mirror on the wall facing the brightest window, as shown in Figure 45. Also, a mirror behind a table or wall lamp doubles the brightness of the lamp.

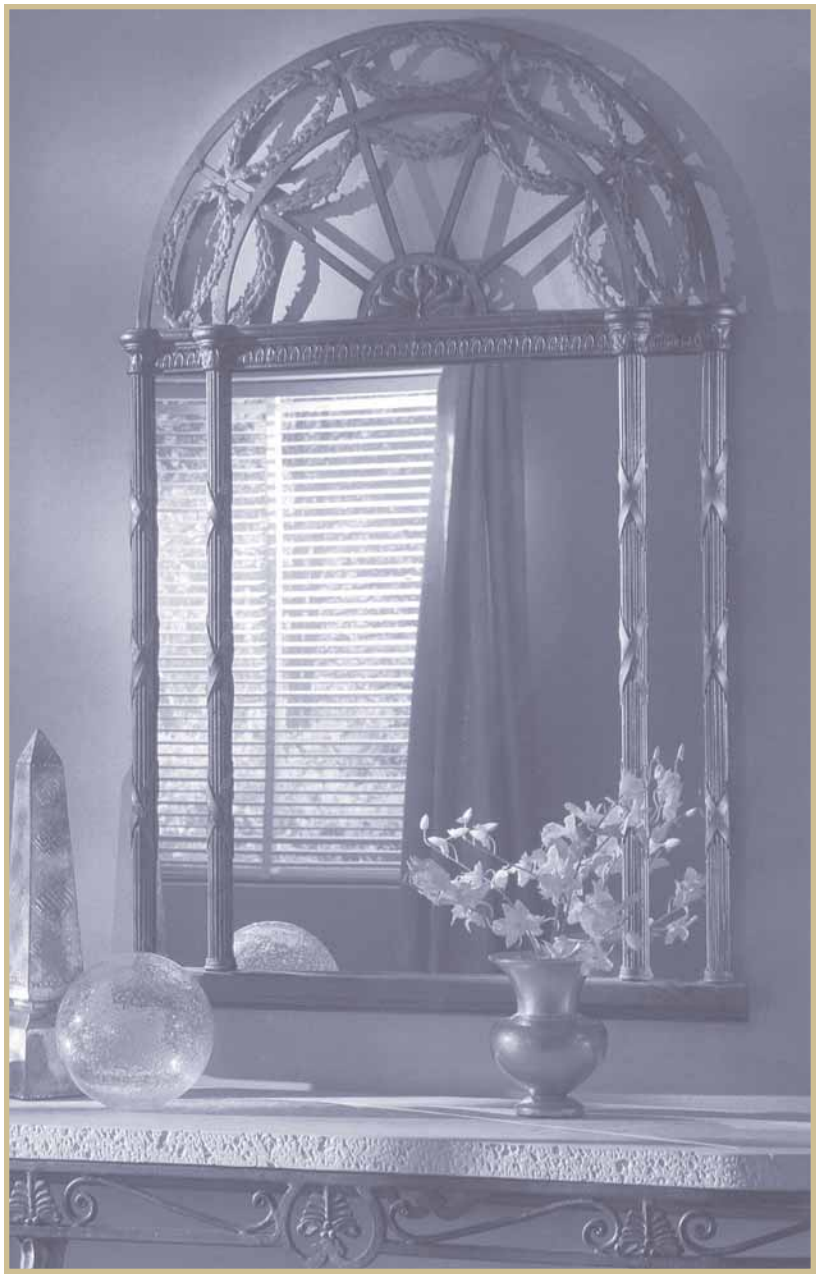


FIGURE 45—This dark room has been brightened somewhat by hanging a mirror opposite a window.

Rooms with mirrors appear to have more furnishings as well as more space. Therefore, avoid using large mirrors in a room that already looks cluttered.

Positioning Mirrors

Since a mirror reflects whatever is in front of it, the mirror should be positioned to reflect the attractive features of a room, whenever possible. Whether large or small, a mirror hung on a wall should serve to double the pleasure of an attractive view, or it should reflect a particularly handsome piece of furniture or attractive painting on the opposite wall.

In bedrooms, you may find that you have no available wall space on which to hang a full-length mirror. Mirrored closet doors may be just what you need.

Be cautious in positioning mirrors. More isn't necessarily better. A room with too many mirrors can create a sense of confusion and dislocation. When walls at right angles to each other are mirrored, the multiple reflections create an unusual puzzle. A person doesn't know exactly where he or she is!

Other Uses for Mirrors

The following examples are just a few of the many uses mirrors have in interior decoration.

- Bathroom vanities are enhanced by adding large mirrors when remodeling an old "medicine cabinet" bathroom.
- Mirrors can provide a magnetic focal point in any room.
- Mirrors can be used as decorative wall elements in strips inserted into wood-paneled walls.

Mirror Tiles

Mirror tiles are available, usually in 12 in. × 12 in. sizes. Mirror tiles are usually used in bathrooms. These tiles are generally of lesser quality and considerably lower in price than large sheet sizes of a good-quality mirror. However, mirrored tiles have one disadvantage: When they're butted together to make an expanse of mirror tiles, the reflected

image jumps disconcertingly at the seams where the tiles meet. The resulting distortions are sometimes unattractive and distracting, and they may give the odd illusion of being in an amusement park fun house.

Some do-it-yourself homeowners are willing to settle for this effect. They'll install cheap mirror tiles, trying to position and match them to minimize the distortion. However, as an interior decorator, you shouldn't allow cheap mirrors to be installed on any of your jobs. It will, every day thereafter, reflect poorly on you! So budget for good-quality mirrors wherever they'll be used, and economize instead on items where the difference in quality won't make such a difference in appearance.

Other Mirrorlike Surfaces

Two possible substitutes for mirrors are acrylic sheeting and aluminum sheeting. Acrylic sheeting that has been silvered is flexible and can fit curved spaces. Aluminum sheeting reflects light and opens up space somewhat as a mirror does.

Paneling

Wall paneling can create effects ranging from rustic to old world elegance. Wood planking with a rough-sawn surface turns a room into a warm, rustic retreat. Solid, fine-wood panels with well-crafted moldings create the most elegant effect of all paneling (Figure 46).

For that special client who can afford the cost and who wants the best, a solid wood-paneled room can be well worth the price. Any solid wood wall treatment requires craftsmanship to develop and to install. The wood itself (especially fine wood) is expensive. So solid wood wall treatments can be very costly.

Plywood paneling was developed for those who want the look of paneling but can't afford the cost. Plywood consists of a thin surface of wood veneer bonded to a rugged and inexpensive hardboard core. It's no substitute for a fine wood, but it does have merits of its own for some uses. Plywood paneling

FIGURE 46—Solid wood paneling adds a touch of elegance to this formal dining room. (Photography courtesy of Drexel Heritage Furnishings)

is commonly used in basement recreation rooms, workshops, and other places that generally require a durable and long-lasting wall treatment.

Plywood paneling comes in 4 ft × 8 ft sheets and can be easily installed by most carpenters. Plywood is made of three layers of materials, as shown in Figure 47. The inner core, or middle layer, can be made from a variety of materials.

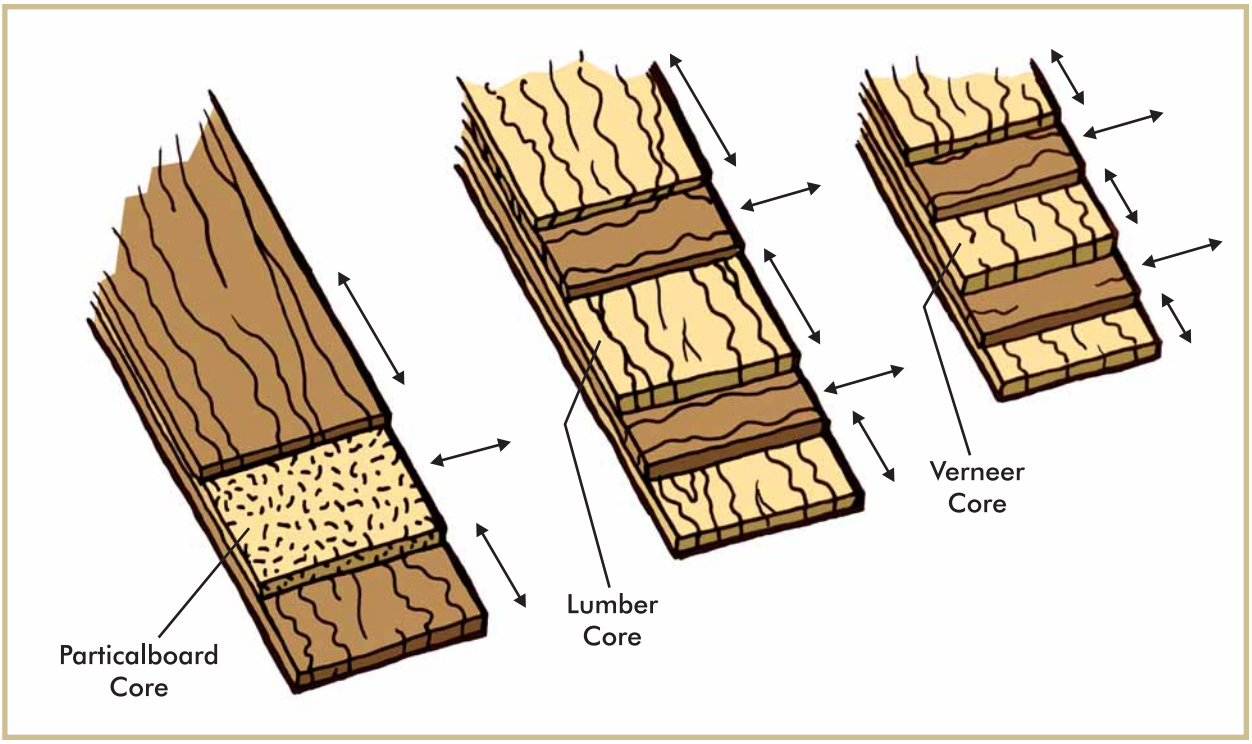


FIGURE 47—Types of Plywood Construction

Plywood usually has a plastic-impregnated surface. The only upkeep is to dust it and occasionally rub in lemon oil or furniture wax, if a mellower look is desired.

Even plywood paneling isn't cheap, however, but paneling lasts indefinitely if treated well. If your client balks at the cost, even though he or she can afford it, help your client compare the cost of paneling with the cost of repeated painting or wallpapering over several decades.

If a tougher type of paneling is needed, perhaps for the children's room or a roughhouse family room, consider *plastic-laminated paneling.* That extremely durable paneling has a surface of plastic laminate similar to plastic countertops. The patterns are imitations of wood grains or other patterns applied through a photo process.

Decorating with Wood-Grain Walls

Whether wood-grain wall panels are solid wood, plywood, or imitation wood-grain plastic, you must be as be careful in choosing colors and grains as in selecting colors and patterns in fabrics. Figure 48 shows the types of grain matches available to decorators.

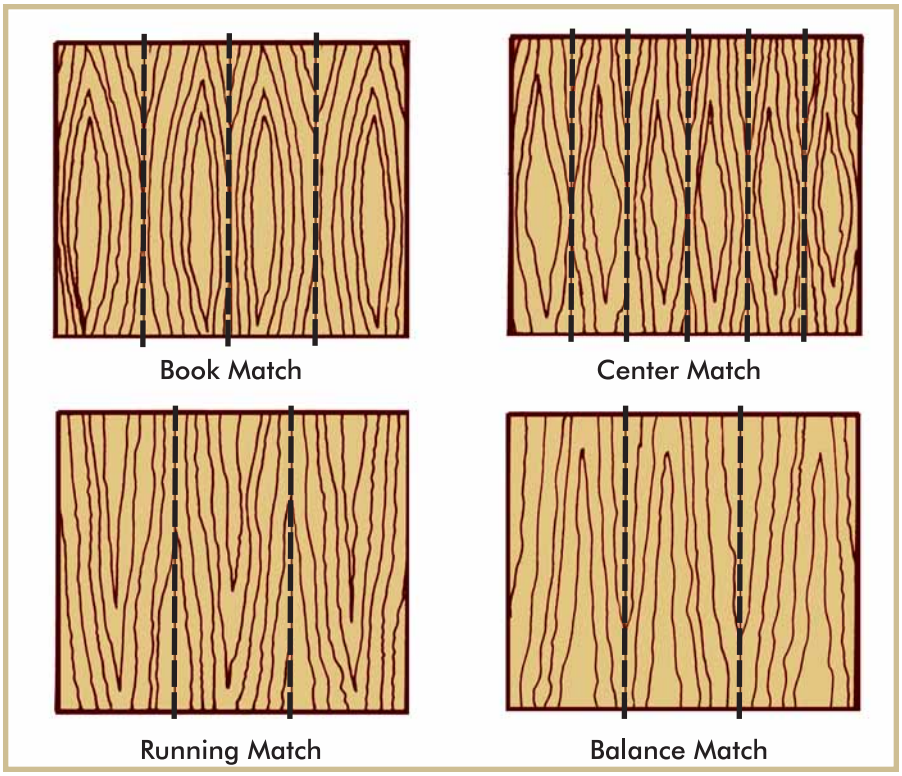


FIGURE 48—Types of Grain Match

Use very dark wood paneling cautiously. An entire room of the darkest woods can give the feeling that the walls are closing in unpleasantly. If your client has fallen in love with a very dark paneling, suggest paneling only one or two walls and painting the others a lighter, more cheerful color. In some rooms, a more attractive solution may be to panel only the dado portion of the wall, install a chair rail, and paint or paper the upper part of the walls. Use very richly grained woods sparingly. A grained wall is like a patterned wall. A very boldly grained wall may be overwhelming in a small room. It can even look disappointingly cheap or flashy even if it's a costly, rare wood.

Some woods lend a more formal look than others. For example, cherry tends to look formal, while pine is informal. When choosing wood paneling, consider the furniture that's already in the room. The wood panels don't need to match the furniture exactly. Regardless, the degree of formality or informality of the wood furniture should be considered. For example, it would be unsuitable to use a rough, knotty pine (an informal wood) with highly polished mahogany furniture (formal). Keep the grain and finish of the panels consistent with that of the furniture.

Hardwood Plywood Installation

If you hire someone to install paneling, here are the things to look for in checking the job.

Laying out the job. The sequence of panels should be planned so that natural color variations form a pleasing pattern in complementary tones, or in direct contrast, as preferred. Lay panels against the wall for visual examination before nailing. For most interiors, it's practical to start paneling from one corner and work around the room. If the wall or room has a fireplace or picture window, paneling should be started on each side, so they're balanced at the center. The remaining panels should be placed to the right or left, working about the room. If all panels are the same width and the window or door units are balanced across a wall area, the installer should start at the center of the wall and work both ways. Don't be concerned about the natural variations in color. They should enhance the appearance of the room, as long as there's some symmetry of arrangement.

Application. Since most corners aren't perfectly true, panels should be butted against the corner and a level used on the edge to check for vertical alignment. The panel should then be adjusted to obtain vertical straightness. Don't worry about small gaps in the corners, since the corner moldings will cover this up. Also, the panels need not fit exactly flush to the floor, ceiling, windows, and doors, as moldings are designed to cover all gaps left by uneven corners.

After the first panel has been installed straight, the installer should continue across the wall by putting the panel edges against previously installed panels, leaving a space the thickness of a matchbook cover to accommodate any possible swelling of the panel.

Common sense and a little care are all that's needed to make the cutouts for windows, doors, electrical outlets, and other obstacles. Care must be taken when making cuts not to scratch or damage the surface of the panel.

Panels can be fastened to the walls with nails, adhesives, or contact cement. The most desirable method is a combination of nails and adhesives. By using both, you ensure a solid installation with fewer nails. Nail paneling directly to the wall studs or furring strips with 1 in. finishing nails. Work along the edges, placing a nail every 12 in. horizontally across the panel. When the nails are hammered into the grooves, the nail heads don't show. Along the panel edges where nailing in the groove isn't possible, use colored nails that match the panel, or countersink the nails and fill the holes with a colored putty stick.

Completing the job. Most dealers who sell prefinished wall paneling also stock a complete array of prefinished moldings. Wood moldings should be cut with a fine-tooth saw and a miter box to assure a good fit. Nail moldings in place with colored nails, or countersink them and fill the holes with a colored putty stick.

Stone and Brick

Stone and brick are effective wall materials for a rustic or contemporary decor, as shown in Figure 49. The brick on these bedroom walls adds an urban look to this room.

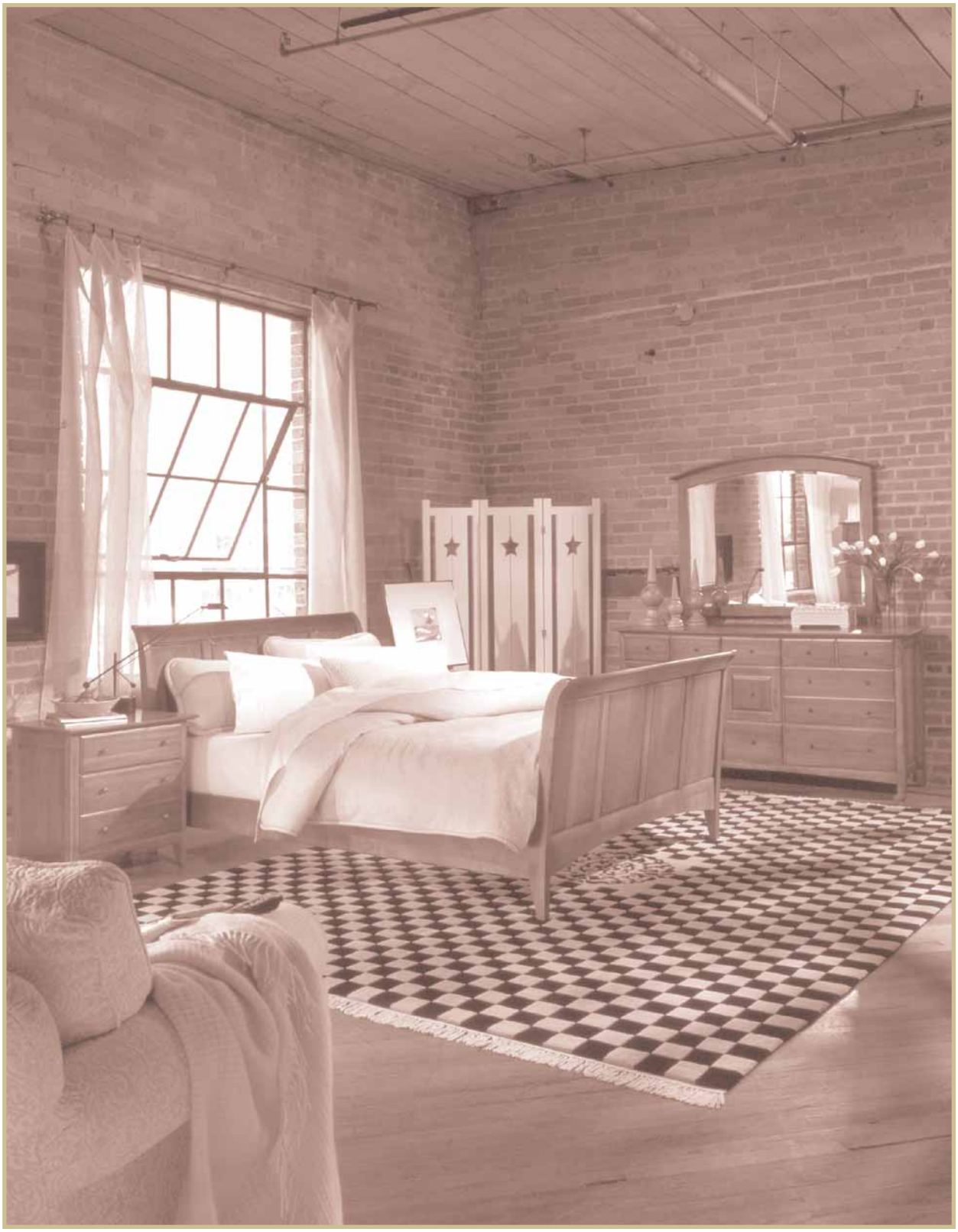


FIGURE 49—Brick used in decorating generally creates an informal atmosphere.

Both stone and brick require little or no upkeep. They're extremely durable and practical. However, because of labor costs, their installation may be expensive. Also, because of the unusual amount of weight they add to a wall, it's important to first determine that the floor is strong enough to support the weight before installing a brick or a stone wall in an existing room.

Both stone and brick give an informal feeling to any room. They're appropriate for either contemporary or period rooms as long as the planned decor isn't formal. Since great texture interest is provided by brick and stone, little additional wall decor is called for when either is used.

Faux finishes, which create an illusion of brick or stone, can also be incorporated into a decor, as shown in Figure 50. Faux stone or brick requires no additional wall support—it's merely painted on the walls.

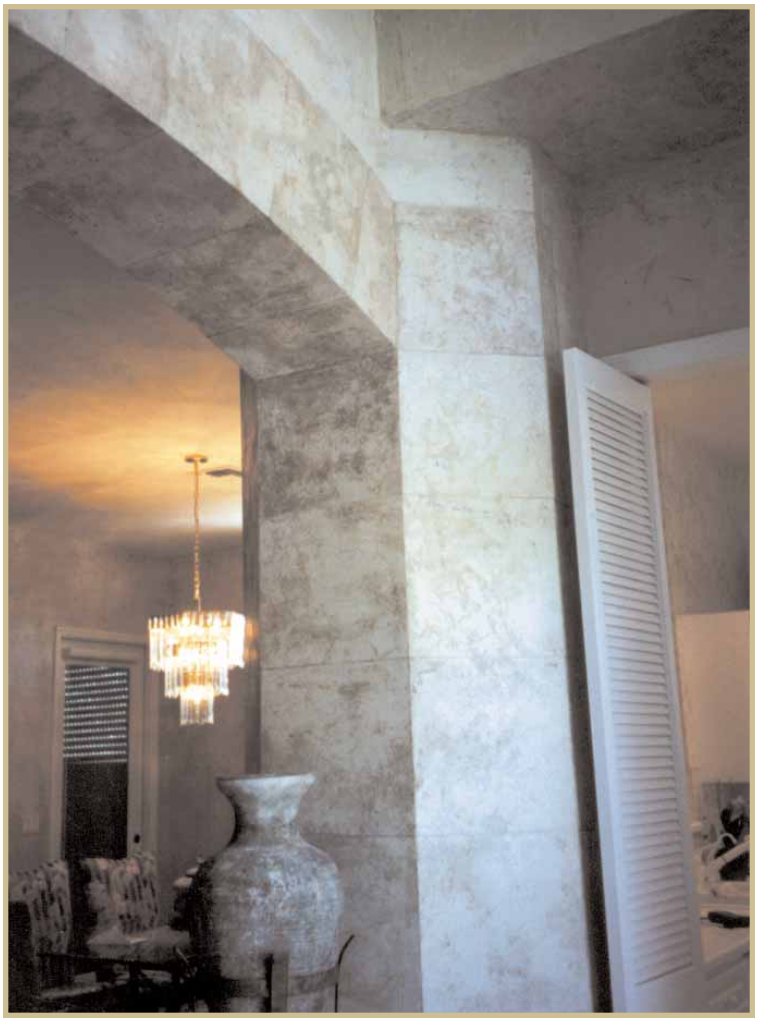


FIGURE 50—Faux finishing creates the look of stone. (By permission of Faux Inc., International Design Group)

Ceramic Tile

The patterns of ceramic tile are so varied that it may be used in any room in the house, either to cover a wall or as a border. Some tiles come in designs that can be arranged to create a variety of patterns.

Ceramic tile provides a fine background for Mediterranean and Spanish furniture. As is true of ceramic tile for floors, the coolness and insect-resistant qualities of ceramic tile make it appropriate for use on walls in warm and moist climates.

Metal Tile

Metal tile may be stainless steel, or it may be copper that's hammered, antiqued, and then sealed to prevent oxidation. Metal tile can be plain, or it may be grained to produce a nonglare finish.

Typical uses for metal tile are around fireplaces, in bathrooms and kitchens, and on dadoes. Hammered copper tiles can add a strong textural interest to an otherwise ordinary wall area.

Glass Blocks

Glass blocks are square or rectangular glass modular units that have a variety of surface finishes. Glass blocks can be textured or smooth, translucent or semiopaque. They're very decorative and versatile. Some manufacturers even insert materials within the blocks to control heat gain, glare, and brightness.

Glass blocks are considered an element of design that can be both functional and aesthetic. Because glass blocks come in both squares and rectangles, they can create a straight wall or a curved wall surface. And they can be arranged in a variety of patterns.

Glass blocks can be used in any area of the home where you want filtered light with a degree of privacy. Figure 51 illustrates the use of these blocks in five different areas of the home. Notice that the blocks in the kitchen are arranged to create a square. In the living room and bathroom, the tiles form a staircase pattern. Finally, in the entranceway and the dining room, the tiles create a curved wall.

FIGURE 51—Glass blocks can be used in any area of the home.

Glass blocks are designed for use in non-load-bearing interior and exterior walls. Therefore, it's important to follow the manufacturer's guidelines concerning the length and width of the glass block wall. A professional installer must be used to assure proper installation.

In the next section of this study unit, you'll learn how to draw scaled elevations. This ability will help in arranging furniture and other decorating pieces along a particular wall. Before going on to the material, please complete *Practice Exercise 2* and *Self-Check 2.*

Practice Exercise 2

Note: Do not submit your answers to these exercises. They're for your benefit only.

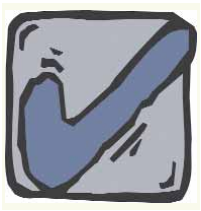
One of the important assets you need to develop as an interior decorator is the ability to determine how light or dark a color is in relation to other colors. In these two exercises, you'll work on expanding your color sampler.

Exercise 1

Make the rounds of paint stores to see what samples you can collect. It doesn't matter what kind of paint. The color sample is the important part. Also look in catalogs and magazines. Clip little pieces of color wherever you find them. If you collect sample paint brochures that have several colors on one sheet, cut them apart.

Exercise 2

To develop your eye for color, sort the colors into groups of light, dark, and medium. Take the group of lighter colors. See if you can further divide that group, putting the lightest ones into one group and the less light into another. Do the same with the dark and medium groups, dividing the colors in each group into lighter and darker. You'll find that doing this repeatedly with different groups of colors will cause you to start seeing colors more accurately. Keep your samples. Add to them whenever you find additional colors.



Self-Check 2

1. Define the term *pattern area.*

   _____

   _____

2. What is the difference between a straight match, a drop match, and a random match?

   _____

   _____

   _____

3. What safety factor should be considered when wet wallpaper is being hung?

   _____

   _____

4. What paint finish is generally used for kitchen walls? Why?

   _____

5. Why do some colors seem to become so much brighter when applied to four walls than when seen in a small area?

   _____

6. Is it better to select a paint color that looks good in natural daylight or artificial light?

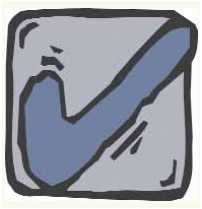
   _____

   _____

7. In what way can costly wood or plywood paneling prove to be an economical wallcovering?

   _____

(Continued)



Self-Check 2

8. When is it appropriate to use knotty pine with formal room decor?

   _____

9. What fact must you determine before deciding to install a stone or brick wall in a client's room?

   _____

   _____

10. What would be a good wallcovering for bumpy plaster?

    _____

11. What is the major decorating consideration regarding the grain of wood chosen for a wallcovering?

    _____

12. How can you achieve a particularly glowing, rich-looking painted wall?

    _____

    _____

Check your answers with those on page 92.

DRAWING SCALED ELEVATIONS

As you've already learned, floor plans are valuable tools for testing various furniture arrangements to determine quickly and accurately which is best. It can be equally valuable to have a scale drawing of a wall so you can see how various wall treatments will work—window treatments, shelving arrangements, picture groupings, and so on.

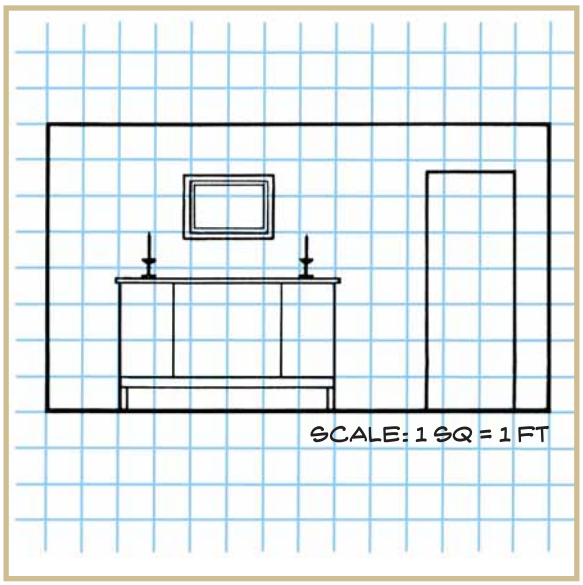


FIGURE 52—Scaled Elevation

A scaled wall drawing will also show you how a piece of furniture placed against a wall will look in relation to other design elements along that wall. This type of drawing shows you something that a floor plan alone doesn't show you. A sketched representation of a wall and the objects seen against the wall is called an *elevation.* Figure 52 illustrates a sample elevation that shows the position of a door, a piece or furniture, and a picture.

Elevations on Graph Paper

You can make an elevation on graph paper in exactly the same way as you make a floor plan on graph paper, by using one scale consistently for the entire drawing. Just as with floors, the most commonly used scale in interior decorating is $^1/_4$ in. = 1 ft. So $^1/_4$ in. on the graph paper equals 1 ft of the wall height or width and 1 ft of any other measurement on the wall, such as a window, a door, or a piece of furniture. To create an elevation, first draw the outline of the wall to scale, as shown in Figure 53A; then, add the architectural features, as in view B. When you're finished, you can use the elevation to show possible positions of furnishings, as in view C.

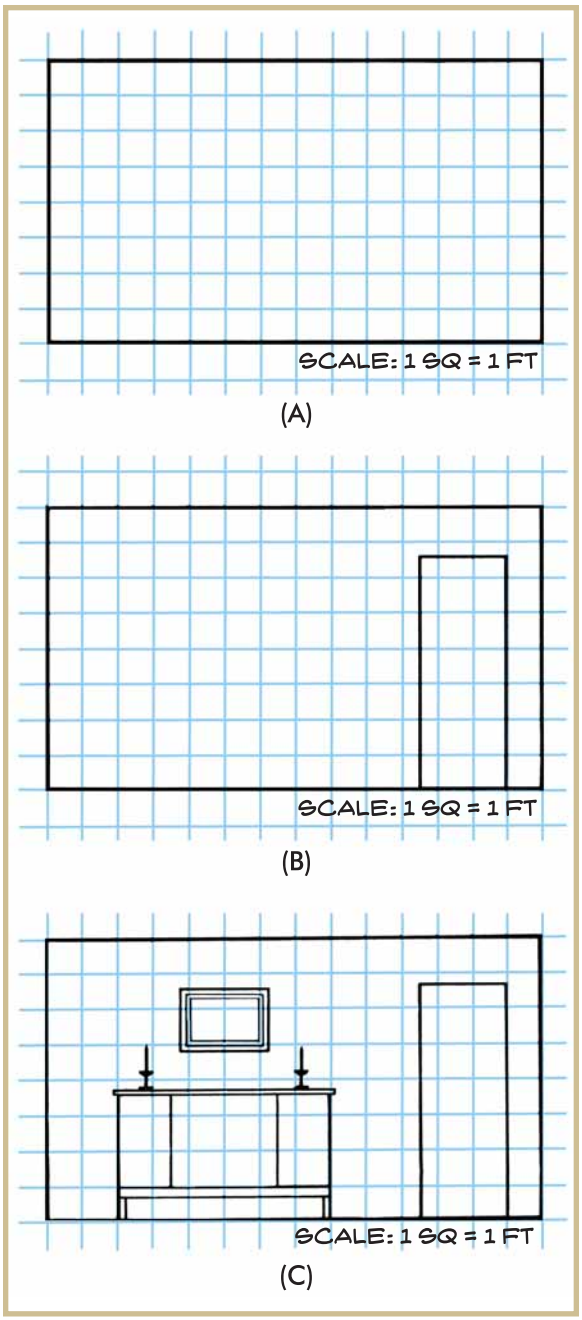


FIGURE 53—Drawing an elevation involves three steps: (A) Draw the outline of the wall to scale. (B) Add any architectural features such as doors, windows, fireplaces, and so on. (C) Position furniture along the wall to determine the best placement.

In *open-plan homes,* each room joins another without any intervening walls.

Scaled elevations are as important to interior decorators as are scaled floor plans. The main reason for their importance is that walls come in all different shapes and sizes. Elevations aren't always rectangular. You may have a cathedral ceiling, or a wall with a large entryway cut out. Open-plan homes often have these types of wall treatments. Because of the variety of walls, elevations must be drawn accordingly. For example, Figure 54 shows an elevation for a wall with a cathedral ceiling (view A) and a wall from an open-plan home (view B).

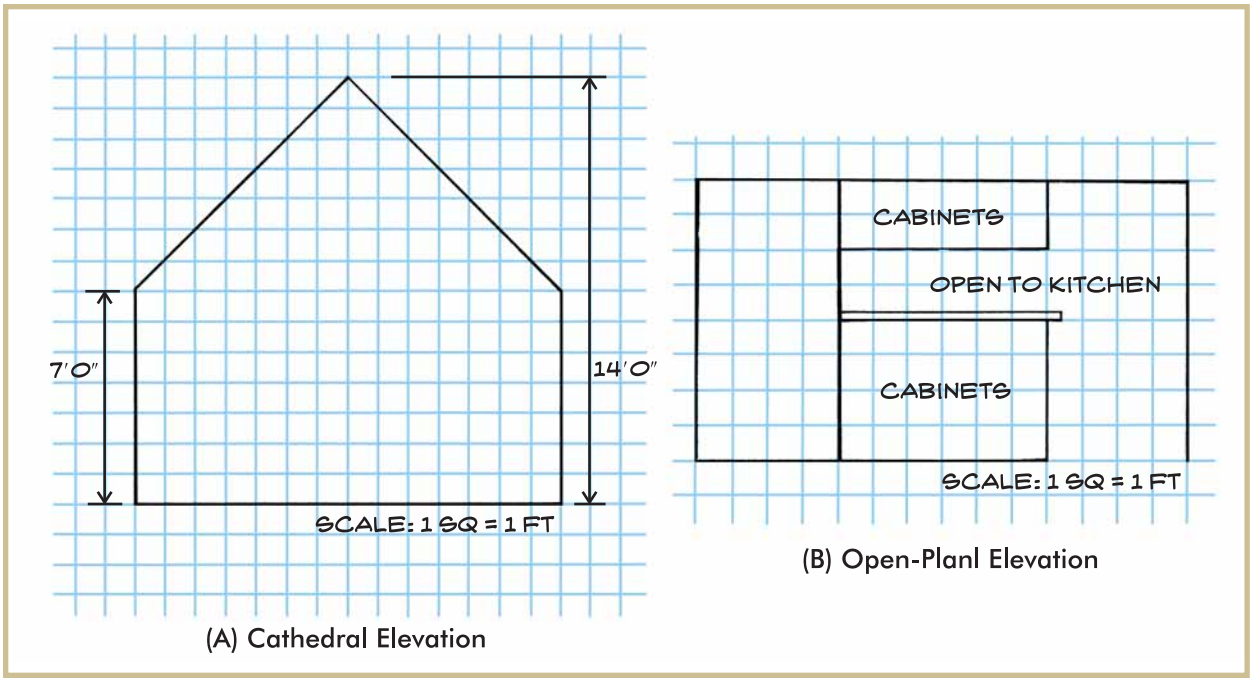
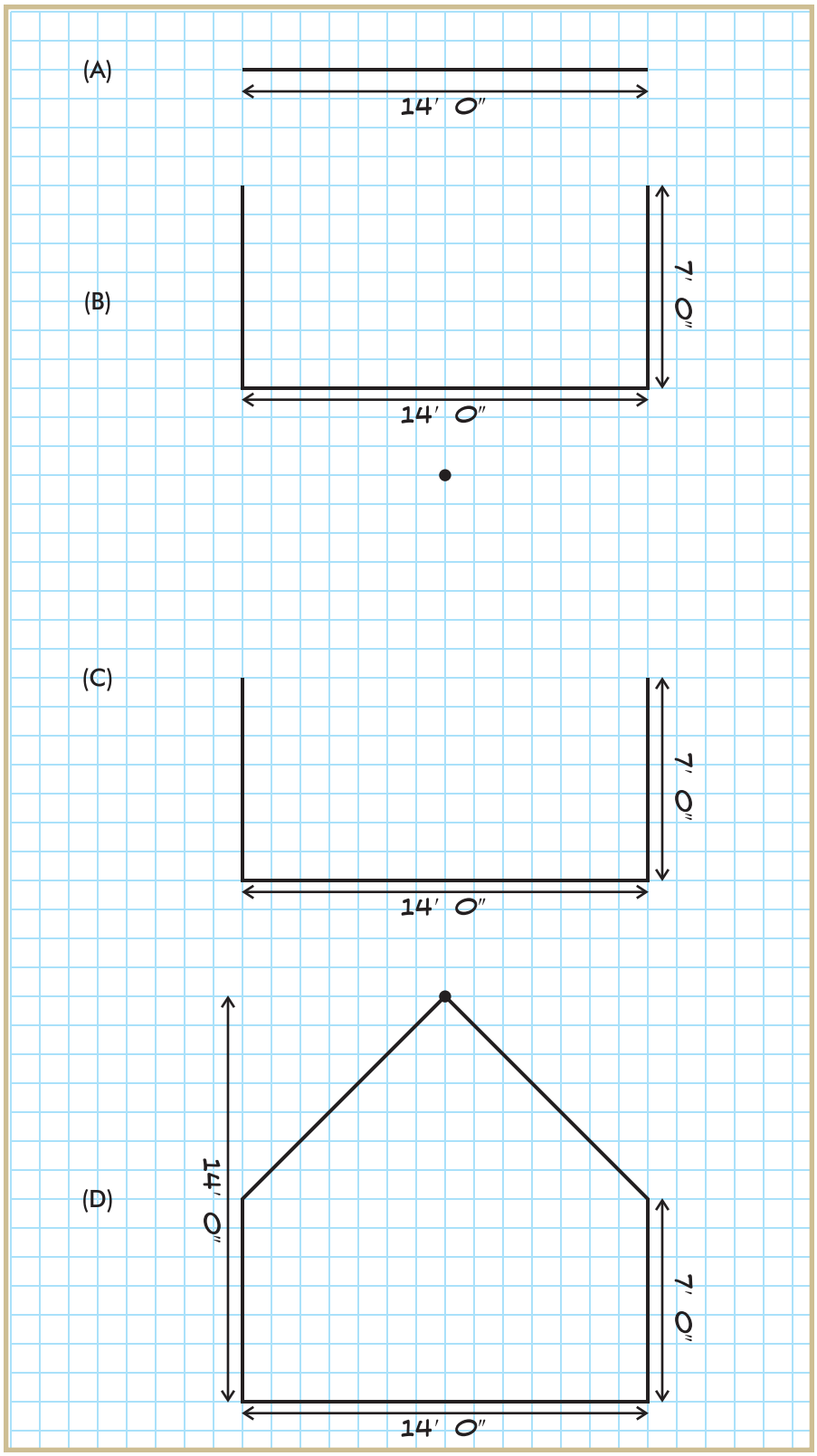


FIGURE 54—Shown here are two distinctly different elevations: (A) an elevation for a wall in a room with a cathedral ceiling and (B) an elevation for a wall in an open-plan home.

To draw an elevation for a wall in a room with a cathedral ceiling, first measure the width of the room and draw this line on graph paper (Figure 55A). Next, measure the height of the wall at the two corners to the ceiling, and plot these lines on graph paper (Figure 55B). Then, measure the center of the wall to the highest point in the ceiling and mark this point on the graph in the center of the width (Figure 55C). Finally, draw two diagonal lines from the point to meet the corners (Figure 55D). Your cathedral elevation is complete.

To draw a wall that's partly open, such as in the open-plan elevation in Figure 54B, draw the elevation as a normal wall. Then, measure, draw, and label the open space.

FIGURE 55—Drawing a cathedral elevation isn't that difficult if you take the process step by step.



Making Scaled Floor Plans on Graph Paper

An even greater aid to visualizing interior plans is to be able to see the floor plan with all of the walls in exact relationship to each other. This type of model is correctly referred to as "a scaled floor plan with elevations." Often, it's erroneously called a *maquette* (mah KET). A maquette is actually a three-dimensional, scaled model or miniature of a room (including furniture models and decor). Maquettes are more commonly used by architects.

If you know how to create a scaled floor plan and a scaled elevation, you should have no problem drawing a scaled floor plan with elevations. Here's a good procedure to follow:

1. Make the floor plan as usual.
2. Draw each wall elevation in the same scale as the floor plan, placing each wall on the proper side of the floor plan.
3. Add a directional symbol to indicate the direction the walls are facing.

When you draw the wall elevations, you may either keep them as separate pieces, as in Figure 56A, or you may connect them to the floor plan, as in view B. If you think you may want to use the elevations separately, you should probably use the style in view A, leaving a small space between the floor plan and the elevations. Otherwise, follow the style in view B. In this view, the lines that indicate the edges of the floor are also the bottom edges of the walls.

When you begin to draw the furnishing on the floor plan and the elevations, be sure to use the same scale for both. Draw the scaled furnishings on the floor plan and on the walls just as you would if you were making separate floor plans and wall elevations.

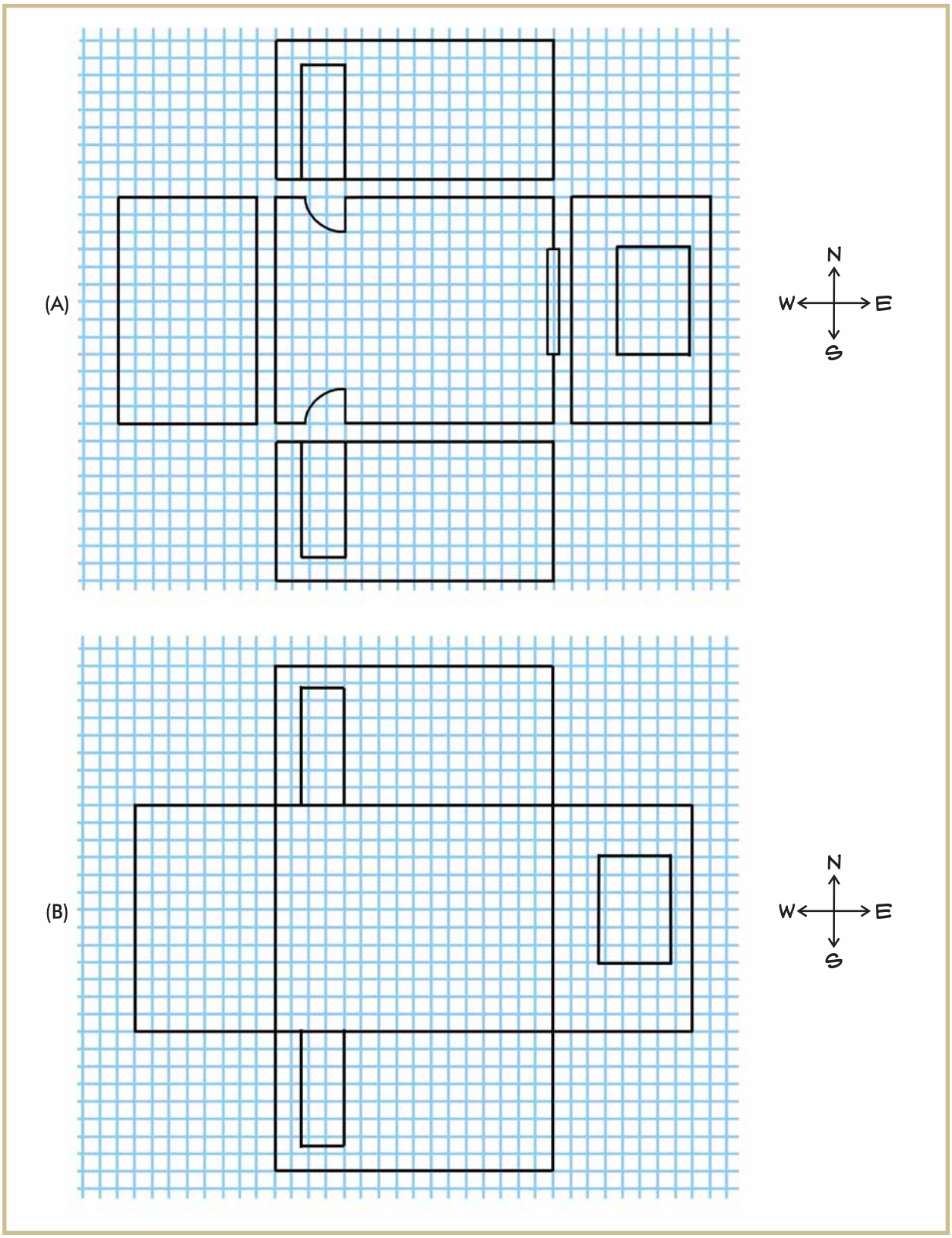


FIGURE 56—Shown here are two methods for drawing a floor plan with elevations.

For those items that stand on the floor against a wall, you must draw two representations: one on the floor plan and one on the elevation. On the floor plan, draw the shape of the object based on the floor space it occupies. A precise floor plan includes individual and OA (overall) measurements. It should also include symbols (Figure 57) for the architectural features found in the room, such as doorways and windows.

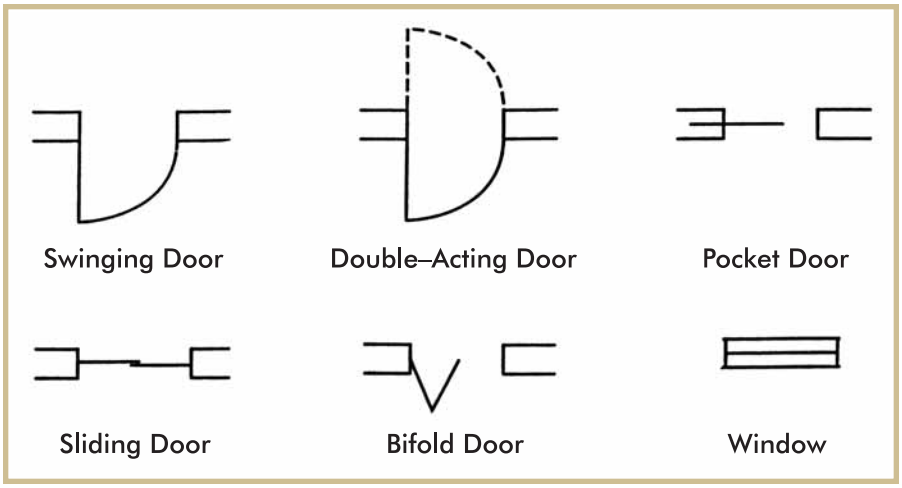


FIGURE 57—Standard Floor Plan Symbols

On the elevation, draw the shape of the object based on the wall space it occupies. These symbols are all that are needed to be shown on each graph to give you a good look at how the shapes of various pieces relate to each other in size, variety, and balance. However, the more detail you include in a drawing, the more useful your model will be in helping you to visualize how the planned details of the room will relate to each other. Figure 58 illustrates a detailed drawing of a scaled floor plan with elevations.

Study the illustration in Figure 58 carefully. Observe the different ways in which some items are represented on both the floor plan and the wall elevations. Notice the floor lamp, for example. On the floor plan, it's shown as a circular shape since that represents the space the lamp occupies on the floor. On the wall elevation, the lamp is shown in the scaled size and shape as it would be seen by someone looking at the wall. All furnishings are shown on the floor plan as they would be seen if looking down on them from above. All furnishings are shown on the elevations as they would be seen straight on by someone standing in the room.

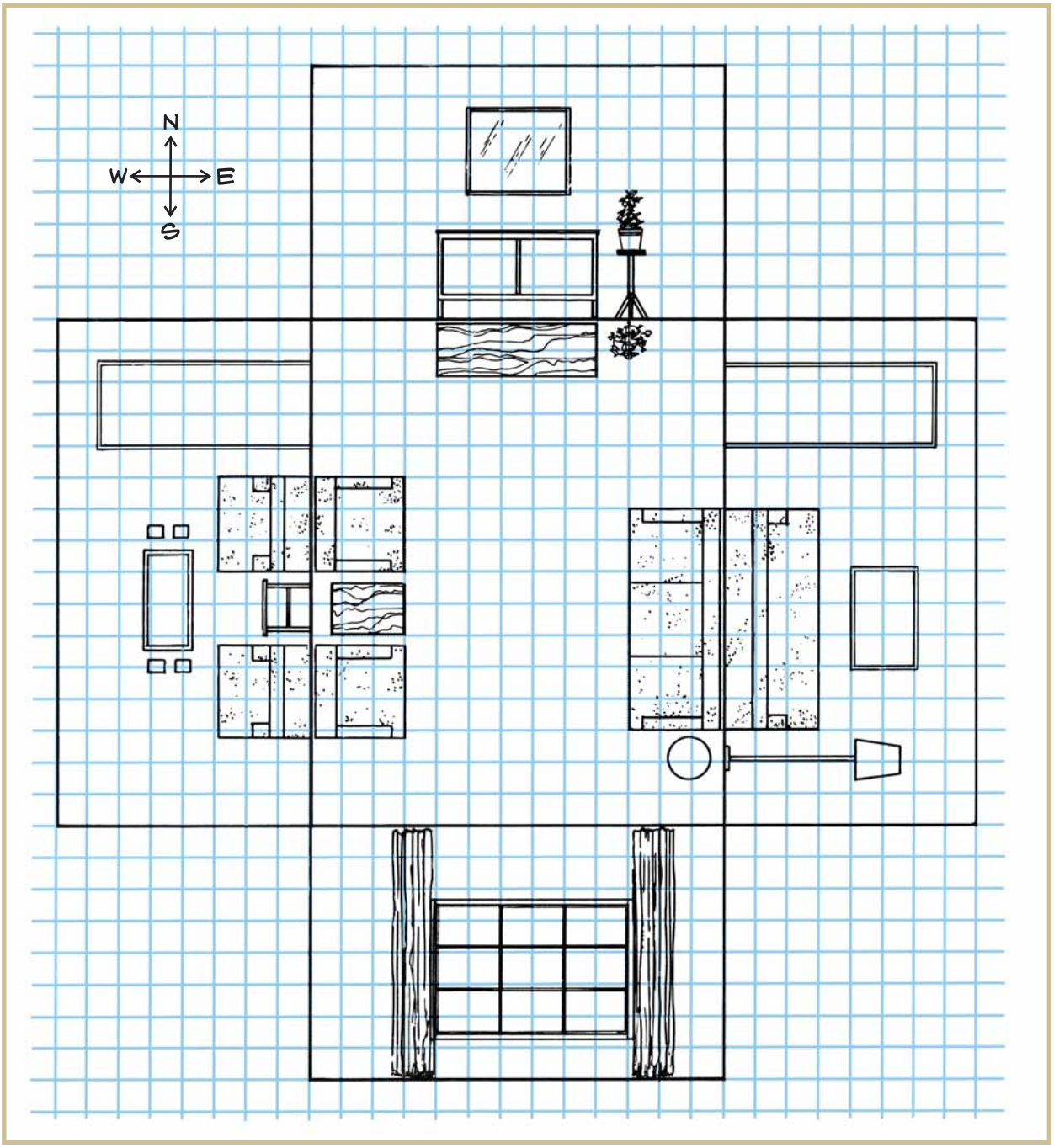


FIGURE 58—Detailed Floor Plan with Elevations and Furnishings

For the present time, don't attempt to show on the elevations any furnishings that are placed in the middle of the room. On the wall elevations, show only those furnishings that are placed on or against those walls.

This situation brings up one more question, as you'll quickly discover when you start to make a floor plan with four wall elevations. What about a piece of furniture that sits in a corner? On which of the two wall elevations should it be shown?

An object in a corner should be shown on the elevations of both walls that it touches, as shown in Figure 59. As you look at each wall straight on, you see that object as part of that wall's total design.

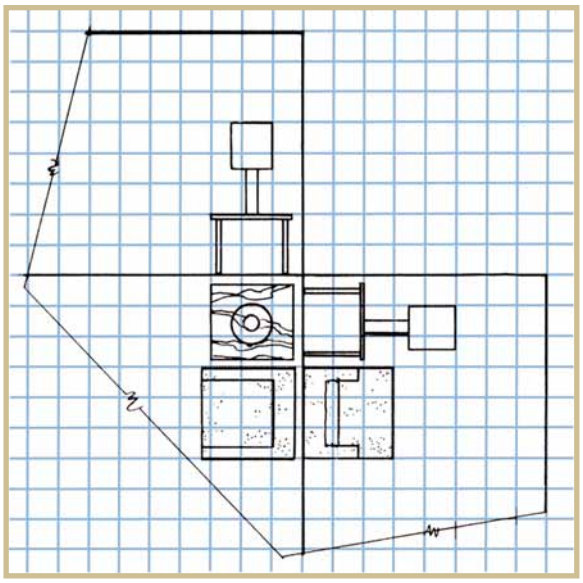


FIGURE 59—An object in a corner must be drawn on both elevations. This illustration shows how the object should appear on the floor plan and on both walls.

When you're just beginning to make elevations, avoid placing pieces in corners so you won't have to deal with this double image immediately. It can be confusing at first. Once you've become more accustomed to looking at elevations, you'll find it simple to understand corner images, too.

As you draw more and more floor plans, you'll probably encounter a room that has a recession or protrusion on the floor and wall. For example, you may have a room with a boxlike protrusion in one corner that has been built around a cluster of heating pipes. Or you may have an entryway that extends past the room's natural square shape. These structural features must be represented on that floor plan and on the corresponding wall elevations, as shown in Figures 60 and 61.

FIGURE 60—Floor Plan of Room with Structural Features

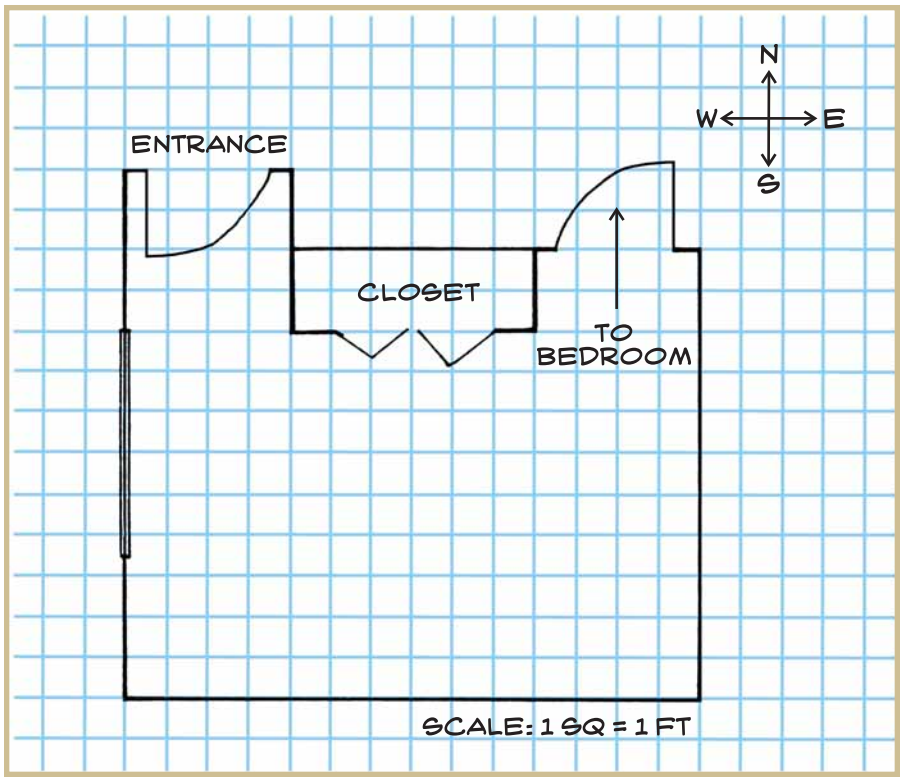
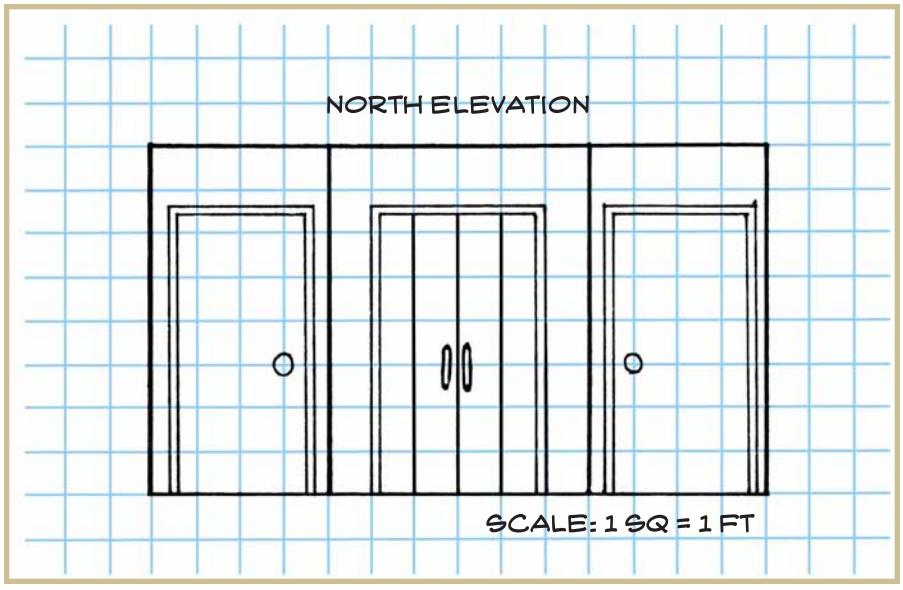


FIGURE 61—Elevation of North Wall from Figure 61



Once you complete a floor plan with elevations, you can make it three-dimensional. Cut out your sketch along its outline. Then, raise the walls by folding them inward along the floor edges. Crease each fold sharply with your thumbnail. Apply tape to the outside of the walls at each corner to hold the walls together in an upright position. Now you have a model that gives a better look at your planned room (Figure 62).

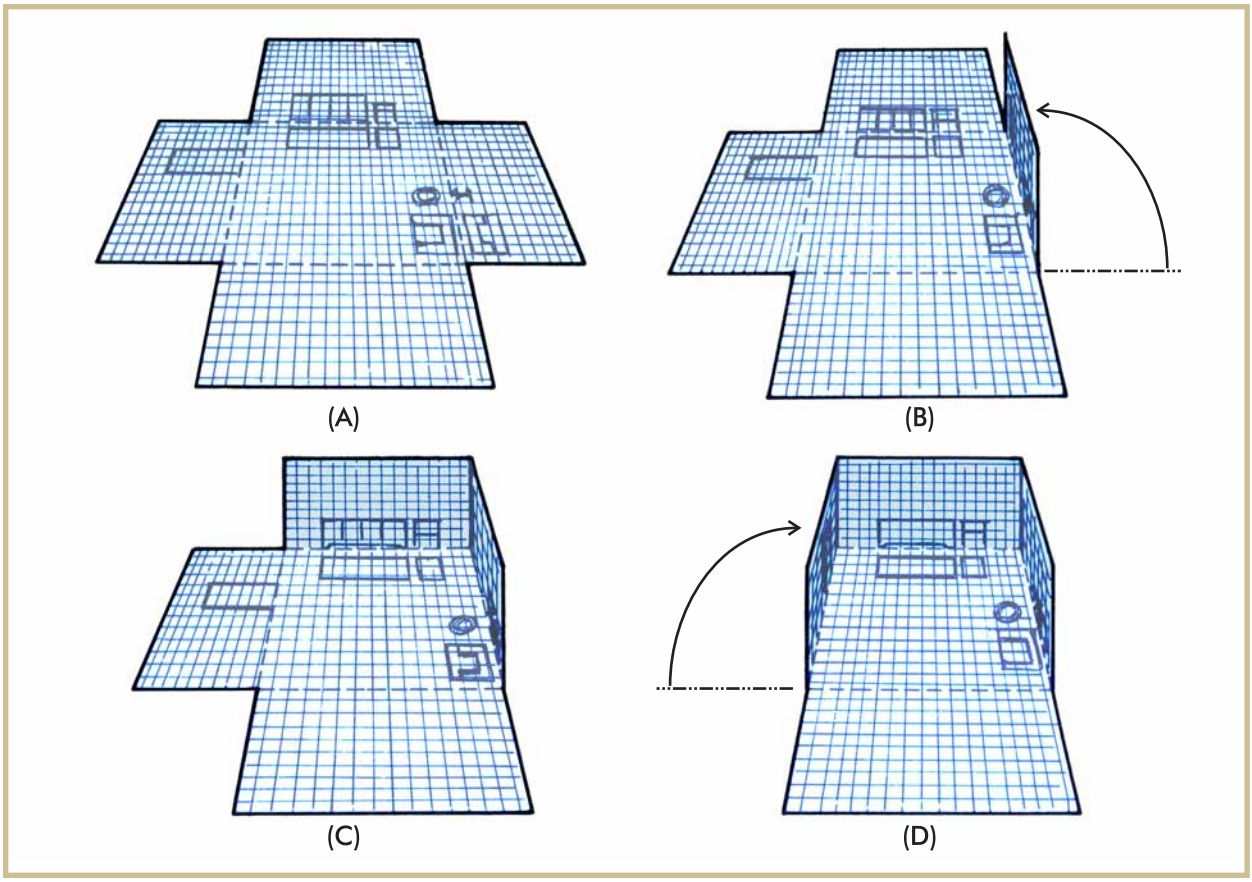


FIGURE 62—To make a floor plan three-dimensional, simply cut it out along its outside edges, as shown in view A. Fold each wall upward, as shown in views B, C, and D. Tape the walls together to hold them secure.

If your model is quite large, view it by looking down on it from above. However, if the model is fairly small, allow one of the walls to lie flat and view it that way. Best of all, though, is being able to see how a room looks in full three dimensions with all of the furnishings in place, including those in the middle of the room.

Most of the time, you won't need a full three-dimensional model. A scaled floor plan with elevations, such as you've just learned to make, is adequate for most development and preliminary planning. You'll find that you use them often.

Congratulations! You've come to the end of another study unit. Please complete *Practice Exercise 3* and *Self-Check 3.* Then, review the material in this unit in preparation for the examination.

Practice Exercise 3

Note: Do not submit your answers to these exercises. They're for your benefit only.

In this section of your study unit, you've studied how to make floor plans with elevations. The more practice you can gain in making these drawings, the easier you'll find them to do.

To develop your skills, try the following practice exercises.

Exercise 1

Practice making graph paper elevations of walls in your home and of walls in other homes.

Exercise 2

Using graph paper, practice making floor plans with four elevations of the rooms in your home.

Drawing wall elevations and scaled floor plans is really a case of "practice makes perfect," so give yourself a good boost toward success with interior decorating sketching by spending as much time as you need to become thoroughly comfortable with your new skills.

Self-Check 3

1. What scale is generally used for drawing floor plans and elevations?

   _____

2. Suppose an object in a room sits in the corner of the north and east walls. When you make a floor plan with elevations of this room, on which wall will you draw the object?

   _____

3. How can you make a three-dimensional model of a floor plan with elevations?

   _____

   _____

   _____

Check your answers with those on page 93.

NOTES

SELF-CHECK ANSWERS

Self-Check 1

1. a. Cornice, or crown molding
   b. Dado
   c. Chair rail
   d. Baseboard
2. a. Door casing
   b. Rails
   c. Stiles
   d. Panels
3. a. Paint the ceiling a darker color than the walls, add cross beams to the ceiling, or use a horizontal stripe for the walls.
   b. Cover the far end of the hallway with a darker or brighter wallcovering than on the other walls.
   c. Use vertical stripes on the walls to give an illusion of greater height.
4. Paint the moldings and door casings a color that contrasts with the walls. If the wood in these features is in good condition, you may consider stripping the wood and varnishing it so that the natural color and grain of the wood show through.
5. Paint the moldings and doors throughout the home the same color.

ANSWERS

Self-Check 2

1. The pattern area is the distance from the point where a design begins up to the point where the design is next repeated.
2. A straight match is one in which the pattern elements move horizontally across the wall. A drop match is one in which the pattern elements move diagonally across the wall. A random match is one in which the design moves vertically and no match is needed from panel to panel.
3. The electricity should be turned off while wet wallpaper is being hung near uncovered switchplates and outlets since the wet paper can conduct electricity. Electrical conduction is increased through foil wallpapers.
4. Gloss paint is used in kitchens because it's most durable.
5. Light bounces from one bright wall to the next, intensifying the brightness.
6. The color should be selected for the type of lighting in the room during the hours when the room is most used.
7. Since it's extremely durable, there are generally no replacement costs in the years ahead.
8. Never. Knotty pine is a very informal wood. It doesn't go with formal decors.
9. You must make certain that the floor is strong enough to support the weight of the stone or brick wall. If the floor won't support the weight, you can use a faux finish on the wall or walls.
10. Textured paint works wonders on an irregular wall surface.
11. You must consider the effect the wood grain will have as a pattern in the total room scheme.
12. Prepainting the wall in a deeper shade of the finish color. A richer-looking color will result.

Self-Check 3

1. The scale used for drawing floor plans and elevations is $^1/_4$ in. = 1 ft.
2. You should draw the object on both elevations and on the floor plan.
3. Cut out the floor plan and elevations. Fold up each wall along the floor edges, and tape the walls together.

PRACTICE EXERCISE ANSWERS

Practice Exercise 1

How well did you "see" the rooms described in Practice Exercise 1? Compare your images with the photos in the following illustrations.

EXERCISE 1 ILLUSTRATION

EXERCISE 2 ILLUSTRATION

Practice Exercises 2 and 3

These exercises have no specific answers. Exercise 2 is designed to help you become more confident in your use of color, and Exercise 3 will help you to develop your skill in drawing floor plans and elevations.